

filmindia

SEPTEMBER 1946

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PRODUCTIONS
LIMITED



"VEENA"

A Social Sigh in Celluloid
VEENA, ASHOKKUMAR, & JAGIRDAR

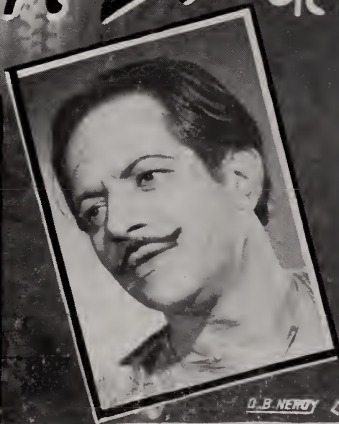
Directed by

SHAHZADA IFTKHAR



The Upright
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Chehra चेहरा



D.B. NENDY

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H.K. MALHOTRA

Director
RAJENDRA SHARMA

Photography :— MOZELLE ZAMIR.
Songs & Dialogues :— ISHWAR CHANDRA KAPOOR.
Music :— M. A. MUKHTAR.
Associate Director :— JUGAL KISHORE.
Production Manager :— PADMAKANT R. PATHAK.

CAST :—
NAJMA, SURRAIYA ZULFI, KAMAL ZAMINDAR,
S. KAPOOR, MUSTAFA, JUGAL KISHORE,
KANEZ, BABY ANO & S. NAZIR.

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Hussain and Aboobakar** (both courtesy
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Music
ANIL BISWAS.

Photography
V. K. B. MANIAM.

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Token and attach it
to your questions.



SEPT. 46

ENTRY TOKEN



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filmindia

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Vol. XII.

SEPTEMBER 1946

No. 9.

Criminal Vandalism!

Of all the industries in India, the Indian motion picture industry is about the most irresponsible one and consists of mainly uneducated and uncultured people whose solitary reason to flirt with the industry is to make money at any price. And the price is usually paid by others.

There are very few producers who approach their profession with idealistic ambitions, the majority consisting of down-right vandals who would distort everything decent out of shape and recognition to make it yield profits by entertaining the illiterate masses.

For thirty long years, Indian producers, barring a few happy exceptions, have given one rotten picture after another, and the number has run into thousands by now, and many a picture has often been too filthy to be described in words. We have no censors, except political ones, to stop this vandalism of art, culture, history and social codes. At least in the film field, India is a lawless country where several criminals have become motion picture producers only to prescribe to our people a vulgar and demoralizing code of behaviour, regardless of their social repercussions. It is a pity that a small group of people who can do so much good to the country if only they wish, should be misusing the immense potentialities of the screen for personal greed completely forgetting their obligations to the people.

Thirty years of criminal misadventure in the field of motion picture production has left behind a shameful heritage of a number of crime pictures, shoot-and-kill thrillers, lascivious social themes, distorted historical subjects and phantastic mythological legends. Nearly 98% of the production during the last 30 years has been invariably wrong in conception and rotten in presentation.

The newspapers shout daily and tell you what exactly has been the effect of this criminal pursuit of producing irresponsible motion pictures under the pretence of providing entertainment to our masses. Not a day passes without the newspapers reporting some dangerous crime or other committed with modern technique. College boys have been caught using revolvers whilst committing thefts. Armed gangsters in group have attacked lonely houses and have not only looted the property but also killed the

inmates. Trains have been held up and passengers have been robbed of their belongings with guns pointed at them. Travellers have been robbed and murdered in railway compartments and their bodies have been thrown out. A hundred different types of crimes have been reported during the last ten years—crimes which were unknown 25 years ago.

And believe it or not, all these crimes have been planned and exploited on the Indian screen primarily for making money by entertaining the masses.

Five-year old children, twenty years ago, have become 25-year-old criminals of today and there are thousands of these all over the country committing numerous crimes every day and picking up new methods of crime from motion pictures which the imaginative film producers supply.

For years we have been shouting about this but the protest of slaves becomes a cry in the wilderness. The British didn't come to India to make the Indian a better human being. They have their own game to play and it is no surprise that the authorities didn't listen to our protest. On the other hand, it is futile to expect the greedy producers to develop a social conscience and a patriotic instinct. Gold-diggers have neither. The net result is that our shameful heritage has been piling up from month to month through 30 long years and our nation is fast becoming a colony of gangsters and criminals.

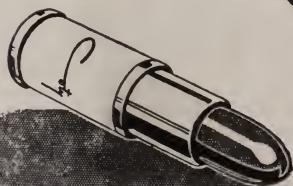
The film producers have not only been presenting ugly and twisted morals in our social themes but they have also been mercilessly distorting our heritage of historical annals by forging putrid and fictitious incidents around the glorious heroes of our past history.

The other day we had the misfortune of seeing "Maharana Pratap", a supposedly historical picture, produced by Jayant Desai Productions. If there is any descendant of Rana Pratap living today he should get an old Rajput sword and behold the producer of this picture. If Indians had been free and patriotic, the producer of this picture would have been hanged in a public square. People have been hanged before for lesser offences.

In this "historical" picture, Rana Pratap, the Lion of Mewar whose valiant exploits have today become legends of every hearth, is portrayed as a circus clown, without the least vestige of dignity expected of an immortal royal warrior. In this pic-



So bright—that's how your lips should look. (Try Glane . . .
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"Gvalan", written, produced and directed by Mr. Eaburao Patel, is a pretty exciting picture. Here we see Sushila Rani's poor family being victimised by a tyrant (Bipin Gupta).

ture, there is a Rajput maiden who runs about the streets of Udaipur like a common street waif, without the traditional Rajput veil on her face, and begs funds for helping the war activities of her clownish king. And Col. Tod, the historian of Rajasthan, tells us that it was inviting death to pierce the veil of a Rajput maiden of those times. The heroine of "Maharana Pratap" not only gambols and begs in the streets like a street girl, but she exposes herself before the Muslim commander, sings a song in Akbar's court and does a hundred little stupid things which no decent woman, Rajput or not, would do. And this girl was married to the brother of Rana Pratap. Find us one incident from the entire history of Rajasthan where any Rajput maiden has done all the things that are shown in this putrid picture.

The entire picture is a very crude distortion of history and an unpardonable blasphemy on the glorious name of a great warrior.

But Jayant Desai is not the only producer to perpetrate this outrage on our cultural traditions. There was another, a tailor from Delhi, who produced "Shahenshah Akbar" and in doing so besmirched the name of that great emperor without giving the great ruler a dog's chance to maintain his royal dignity. And there was still another, an uneducated producer, who toyed with "Humayun" and put both Babar and Humayun to eternal shame.

And then there is the great film centurion of India, Sardar Chandulal Shah, who claims culture, education, riches and brains, who always threatens to give us a rare picture that will thrill a nation only when we get freedom, who invites one and all, in his public speeches, to come and share his resources to produce great pictures but who after all this tall talk proceeds to give us poor stuff like "Rajputani", "Mumtaz Mahal", "Shahenshah Babar" "Tansen" etc.

This centurion producer likes to be original and wants to be called intelligent when he gives a new twist to old historical events. But with all his intelligence he fails to realize the basic fact that history does not suffer any liberties with basic events or any transformation in the spirit of the characters of history. The word "history" means a true and methodical record of past events, and historical pictures, if they are to be accepted as truthful representations of the times, must stick to the truthful record of events without even toning down the spirit of their historical characters.

In historical subjects there is no license for creative imagination. On the other hand such subjects have strict limitations and place immense responsibilities on the producers in the matter of capturing, as far as possible, the realism of the times sought to be depicted.

Let us briefly review our centurion's activities in the field of historical production. In "Rajputani",



Chandni, the girl over whom her producer went crazy with superlative adjectives, plays the lead in "Sona Chandi" produced and directed by R. D. Pareenja.

his latest pride, the producer portrays the struggle of Rana Pratap to regain Mewar from the Moghuls. Fighting shy of the present-day politically-conscious Muslims he has quietly avoided all mention of Emperor Akbar. A wise move for a commercial magnate but that is certainly not the correct beginning for a truthful representation of history. If the great producer was scared of the Muslims why bother at all about a subject like that wherein facts have to be distorted to suit commercial interests?

Kicking Tods and Vincent Smiths aside, he turns the brother of Pratap from a traitor into a misguided patriot and leaving history behind turns the saga of Pratap's chivalry into a romantic interlude between Shaktisinh and his beloved. Pratap is, of course, there as punctuation to remind us of history at regular intervals but by the time we come to the end he takes all our pity for having the most ugly-looking unweakened queen and children that would decorate street beggars as parents and a sword that sticks in the scabbard at the wrong moment and a horse which looks like an overgrown goat and only one dress which he has to wear whilst eating, sitting, fighting and sleeping and last but not the least, some stupid and poor dialogue which he is made to spit out like so much bacteria from a foul mouth. Yes, people pitied Pratap and wept for him silently and

many thought that a Pratap of that sort hardly deserved to win back Mewar. He had not even a decent wife to be placed as a queen on the throne.

The same film centurion also gave us "Shahen shah Babar". Taking an ugly, barbarian type and dressing him like an Eskimo, we were presented with a great Moghul invader. Strangely enough the hug Moghul had a tiny pup as a son whom we were asked to identify as Humayun, the warrior. The story was anything but history and it went the shameful way of other historical pictures of Indian producers.

The centurion gave us still another in "Mumta Mahal", the unforgettable romance of Shah Jeha and Mumtaz Mahal. This was supposed to be the story of that immortal mausoleum of love, the Taj Mahal. It turned out to be anything but that.

Then there was still another film from the great centurion: "Tansen". Millions of Indians have believed this man to be the greatest musician of our country. Our film centurion corrected this belief by proving conclusively that Tansen was the greatest magician and certainly not the greatest musician.

Our tale of woe is endless. We have quoted only a few examples to show what even a rich, resource

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ful and intelligent producer like Sardar Chandul Shah can do with our cultural heritage.

Not that our producers can't produce good and truthful historical subjects. Producer-director Kardar has just proved that Indian producers can do this very artistically and beautifully only if they have the requisite sincerity of purpose.

Though Kardar's "Shah Jehan" is not a story of historical events, it is still the most dynamic and the most beautiful presentation of the Moghul times ever produced in our country during 30 years of film-making.

If Kardar can produce "Shah Jehan", is there any reason why other producers can't do the same?

We would rather have no historical pictures on our screen than have some stupid distorted versions of history presented in the most crude form and with ugly characterizations.

Isn't it enough that our producers are poisoning our present with demoralizing social stories without their having to dissipate our glorious past by giving us fantastically false and crude versions of historical events?

With the Congress in power is it too much to expect a law which will at least guard and protect our cultural traditions from the commercial onslaughts of these vandals of art who call themselves film producers?



Husna has a pathetic role to play in "Bhookh", a picture of Rang Mahal Ltd. directed by Dr. Safdar "Ah".

R. D. P A R E E N J A



THIS PLACE WAS
FOR YOU

BUT WHERE ARE
YOU?

Yes! If you are a good looking young girl your photograph would have been printed here as the star of R. D. Pareenja's next picture, and the screen's latest, newest, freshest, gentlest, prettiest, sweetest, gayest, jolliest, daintiest, loveliest, fairest, smartest, grandest, swellest, tenderest, glamour girl. But don't worry! This place is still there for you if you are a good looking girl. R. D. Pareenja, India's ablest master of cinematic graphic technique, who picturized such glorious box office hits as 'Kangan', 'Bandhan', 'Punar Milan', 'Nay Sansar', 'Jhoola', 'Kismet', and who has now produced and directed "Sona Chandi" will make you Glamour Girl of the Screen. He knows the trick and the technique.

R. D. Pareenja has now featured almost all newcomers in his picture, "Sona Chandi", and he has made Chandni a star over-night and is now looking for fresh talent for his next picture. Write immediately enclosing a copy of your photograph. You name your own salary and you will be given, but you must be an educated young lady from a good family. A decent career in a respectable atmosphere awaits you. Write now to R. D. Pareenja, Managing Director, New Bombay Theatres, Ltd., 55, Apollo Street, Fort, Bombay.

Presents :



Starring:- CHANDNI ★ SURESH ★ KISHORI with KAMLA ★ SAROJ BORKER ★ GULAM RASOOL
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Screenplay and Direction:- **R. D. PAREENJA**

Dialogues & Songs:- Walli Saheb • *Scenerio & Dialogues:-* Shahid Latif & Khadim Mohyuddin • *Music:-* Tofail Faruqi.

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Bombay Calling



This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

NEWS OR ADVERTISING COPY?

Mr. Ambalal Patel who bought the Indian News Parade at the instigation of Mr. W. J. Moylan seems to have forgotten that in that name "The Indian News Parade", there is that most important word "News" and with that word are attached a number of obligations to the public. A newsreel must essentially give news, fresh and quick.

But like a newspaper it is not supposed to carry advertisements. Since Ambalal Patel took over the Indian News Parade equipment from the Government of India, we have seen a lot of advertising stuff on the screen, including some Parisian fashions, giving the Parisian drapers a fine break.

But something that recently shocked us as "news" was the "Return of the Famous Film Stars from their Honeymoon". A couple of hundred feet of precious celluloid was wasted in photographing the return of Mr. and Mrs. Sohrab Modi to their studios where they were garlanded and fed by members of their own staff. May we know how this strictly personal romance between two film person-

alities has become a news item of national importance for the consumption of our millions of filmgoers?

There is more in this than meets the eye. Has the Indian News Parade started using its footage for advertising purposes?

There was another boring item in the same newsreel. It was the consecration ceremony of Bishop Gracias recently held at St. Peters in Bandra. This news item which needed hardly 50 feet of celluloid was given over 300 feet, making the entire affair intensely uninteresting and boring.

Editing a newsreel requires both intelligence and imagination and Moylan doesn't seem to be displaying either since he took over the Indian News Parade in association with Ambalal Patel.

We are afraid these newsreels will have to be scrapped soon, unless the present monopolists decide to reorganize the whole department to suit the need and temperament of the people.

As it stands today, the Indian News Parade is very much a sloppy affair, which even over-patriotic Indians would not care to support.

GRAMOPHONE CO. MUST EXPLAIN.

Licked by their own misadventure, Indian producers, who failed to take advantage of war-time prosperity to improve their productions and stabilize their economic existence, are now turning all stones to cut down their production costs.

Not only have they scrapped all the so-called quality productions which cost a lot of money but they have also started producing a number of cheap thrillers which will eventually thrill neither the producers nor the film-goers.

In the next two years, Indian producers will give to the country the cheapest trash that can be given as entertainment—if at all some idiots will swallow the stuff as entertainment.

Our producers are cutting down costs all round. Any face with a nose on it becomes a good screen face so long as it is available within a three-figure monthly payment. Producers who once paid as much as a lakh of rupees for a single artiste for a single picture are nowadays seen prowling in red-lamp districts trying to pick up cheap girls as heroines of cheap thrillers.

Very recently the Producers' Association invited Mr. H. C. Lall of the Gramophone Co. Ltd. to inquire whether his company would agree to make gramophone records directly from the film track, pleading that the present system of recording songs directly was proving very expensive and more so be-



Star-gazing with expectation in her heart Veena plays a memorable role in "Veena" directed by Shahzada Iftkhar.

A Saga of conflict between vice & virtue!

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& MAHENDRANATH**

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SARAI KE BAHAR

With **HASAN
SHIVRAJ
RAJ MEHRA
RADHIKA
AMRITA
FEROZA
ZULFIA
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RAMESH**

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Music Direction **D.C. DUTT**
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cause there was no guarantee of adequate returns from the sale of film records.

When Mr. Lall pointed out the actual difficulties in making gramophone records from film tracks and stated that the quality of such records would suffer considerably, ultimately affecting the trade name not only of the producers concerned but also of the Gramophone Co., all the arguments were completely wasted on the trash merchants. You can't appeal to our producers on grounds of quality. That is one aspect of our film business they have not yet sighted.

Ultimately it was agreed by Mr. Lall that whenever producers desired so, his company would, though reluctantly, make records from film tracks, though he again emphasized that the quality of such recording would be far inferior to that secured by the other method.

We regret this unwise decision of Mr. Lall. He has no right whatever to trade-in the excellent trade-name of the H. M. V. by pandering to the demands of the trash-makers of the Indian film industry.

We expected a firm with the world-wide status and tradition of the Gramophone Company not to stoop so low as to pick up any business from naivety. A gramophone record on the market sells as H. M. V. product and its good or bad quality must ultimately reflect on the prestige of the manufacturers. The average consumer doesn't care two hoots to find out the actual circumstances under which the records are made. He wants value for his money and if he doesn't get it from the world-famous H. M. V. brand, he gets ideas about the people who manufactured the records.

BARKING UP THE WRONG TREE

Mr. S. C. Batra, the proprietor of Batra Productions, Lahore, has written a letter to the "Tribune" complaining bitterly about the film reviews broadcast by the Lahore Station of the All India Radio.

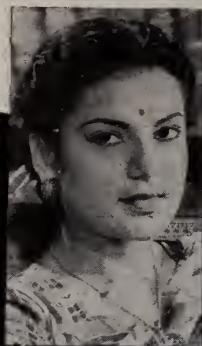
Writes Mr. Batra, "The Indian film industry is still in a nascent state and requires encouragement at every hand. I do not suggest for a moment that it should not be criticised if there be reasonable ground for its criticism. In fact there is considerable room for constructive criticism. That, I am afraid, is not the spirit in which film reviews are conducted by All India Radio from its Lahore Station. You will be astonished to hear that some pictures of average worth have been run down by the radio reviewers with almost vengeance. That, Mr. Editor, is a regrettable tendency for, you will agree, that the duty of a reviewer is to inform and instruct public opinion and not to prejudice it. As a producer I protest against reviews likely to hurt our feelings and damage our pictures."

Producer Batra is talking nonsense. Back in 1944 Batra himself produced a picture called "Papi". This picture had a filthy theme in which a father was shown indulging in some revolting romantic interludes with his own daughter. Of course, the man was exposed at the end but the journey to the end was so tardy and demoralizing that one wondered whether the picture had been produced with the soli-

GAUTAM CHITRA PRESENTS
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GULAM RASOOL
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M. ELIZER
GARIB SHAH
&
HAROON

MUSIC
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LYRICS
SHAM HINDI
SCREEN PLAY
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PHOTOGRAPHY
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Followed by:

RETURN OF PASSING SHOW

DIRECTION
BALWANT BHATT

GAUTAM CHITRA
Kurla Road,
ANDHERI.



Distressed and despondent, Sushila Kani and her people face the usual storms of life in "Gvalan" written, produced and directed by Mr. Baburao Patel.

any intention of propagating immoral attitudes in life.

This very same producer of "Papi" is now complaining about the strong reviews broadcast by the All India Radio. Actually, the average product of the Indian film industry richly deserves severe condemnation from all sides. If it can be done, people must be prevented by legal measures from seeing about 98% of the pictures produced in India.

What nonsense is Producer Batra talking by saying that "the Indian film industry is still in its nascent state"?

After thirty years of existence how can any blasted industry claim to be in a nascent state? And how can an industry which has made producers, distributors, exhibitors, directors, actors and actresses rich beyond their dreams be termed "nascent" and coddled for protection?

Mr. Batra calls for "constructive criticism" if there be a reasonable ground for such criticism. This is some brazenness on the part of a producer who has himself produced a filthy picture.

Let us tell Mr. Batra, if he doesn't know it already, that full 98% of the product of the Indian film industry deserves full-throated condemnation in the worst words at the command of any person. There is no ambiguity about this. We know it, having seen and criticized pictures for the last twenty years.

According to Mr. Batra, "the duty of a reviewer is to inform and instruct public opinion and not prejudice it" so that it does not ultimately "hurt our feelings and damage our pictures."

Where did Producer Batra pick up this duty for the reviewer? Since when have film critics become the producer's salesmen? And since when are the reviewers obliged to nurse the feelings of the producers and protect their interests? The critics review pictures in public interest so that our poor gullible people may not waste their hard-earned money on rotten pictures which are widely advertised in the most impossible superlatives in hundreds of papers and street corners. It is a solemn duty of every honest critic to warn the public in the severest possible terms about the rotten pictures which come to the screen these days. If the critic doesn't use the most severe condemnation at his command he would be failing in his duty as a conscientious critic. After 30 years of unending filth, even the professional critic is at the end of his patience and we appreciate the "vengeance" with which, as reported by Mr. Batra, the reviewing is being done from the Lahore Station. If at all any change is needed in reviewing it should be more vengeance and still more of it till our present productions are wiped off completely and good pictures are produced.

And after 30 years why are these so-called rich and intelligent producers asking for quarter from the

A DRAMA OF SIGHS - TEARS - & PATHOS along with TOP NOTCH STARS !!



SURAIYYA ZULFI

MAHAPARA
DUGAL PICTURES'
Musical Social Presentation
DO NAINA

Story, Scenario & Direction:-
S. BHATIA.

Music:- Mohamed Shafi.

Songs:- Tanvir Naqvi &
Shevan Rizvi

Supported By:-

★ MIRZA MUSHARAF
★ SADIQ ★ LALIT KUMAR &
MAHENDRA

Produced By:- G. Curimbhoy.



W. M. KHAN

Coming Attractions

"SHIKAST"

"SULTANA CHAND BIBI"



ANITA SHARMA

Chief Agents :-

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Rawalpindi.

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C. P. C. I:- JAMNADAS. LTD.
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Calcutta.

For Particulars :-

DUGAL PICTURES,
TRIBHUVAN ROAD, BOMBAY 4.

critics? Can't they put their own house in order? Once in a blue moon when a really good picture comes along, the poor critics welcome it with both hands and shower praise on it unanimously, as they did in the case of "Hamrahi". They don't even care to inquire who produced the picture, so long as the picture is good.

Producers who question the "spirit" of the reviewers, should ask themselves the question whether they are themselves harnessing this terrifically powerful medium of the screen for the social, cultural and economic progress of the country.

AN EARNEST OF SINCERITY!

The Government of the Punjab, strange as it may sound, are showing a bit of intelligence and imagination. They have offered two prizes, the 1st of Rs. 5000/- and the 2nd of Rs. 2000/-, to those producers who produce a thousand feet of documentary film to promote good relations between the various communities. In addition to the prizes, the Government will purchase the two best films at Rs. 7/- per foot including the cost of the negative and one positive print. This offer is open till the 1st of March 1947.

There is an opportunity to our film producers, who have been always complaining about Government's apathy towards our film industry, to show their enterprise in the field of documentaries. Producer Jan-shed Wadia, an old subscriber of "The Documentary News Letter", should jump at this chance and give the Punjab Government the films they want on communal harmony.

Admitting that for the ever-greedy producers this is rather a flimsy bait, the offer still constitutes the beginning of a new idea which may soon spread to other provincial governments and the amount of prizes may also be raised later on to make the production of useful documentary films a worthwhile occupation.

We are sure that no well-established, studio-owning producer is going to compete for these well-meant prizes, but there are plenty of small producers, who should produce such documentary films and though they will get very little by way of profits, they will have the satisfaction of having contributed substantially to the general weal of the nation.

As regards the members of the Producers' Paradise at Sandhurst Road, we can rely upon them to do the talking part of this proposition without producing anything.

With this direct incentive offered by the Punjab Government, let us wait and see whether the tall-talking producers, who ask for a million safeguards from the Government, are prepared to make small sacrifices for the uplift of our people.

In the meantime we congratulate the Punjab Government for their pioneering effort and suggest that other provincial governments, particularly the white-capped ones, should follow suit.

MORE AND MORE IMPROVEMENTS

Appropos to our comments in the July issue of "filmindia" regarding the crowding of seats in some picture houses of Bombay, Exhibitor P. S. Kuka, proprietor of the Novelty Talkies, has sent his explanation to the Editor.

Characterizing our allegations as too sweeping, false and incorrect, Mr. Kuka says, "The facts are that we hold a licence for nearly 300 seats on the Balcony whereas we never sell tickets for more than about 220 seats to the public, keeping the remaining portion for passage and for the greater comfort and facility of my patrons by providing suitable gangways for their free movement and also with a view to avoiding congestion. Perhaps mine is the only Indian theatre in Bombay, with the exception of the Metro, with a passage and a platform: right in the midst of the balcony. . . . We hold a Box license for 35 seats but sell only 20 to 25 seats to the public. Apart from this fact the sitting space in the boxes has been increased by twice in area for greater comfort to the patrons."

In fairness to Mr. Kuka, whose alert interest in showmanship we appreciate greatly, we must say that the Balcony seats in the Novelty are very comfortable and not congested. But we beg to disagree with him in respect of the Boxes. Though Mr. Kuka states that the "space has been extended by twice", the extension must be invisible for us not to notice, and we still say that there are two chairs too many



Claudette Colbert, an old favourite, goes all out in "Without Reservations", an RKO Radio picture.

Awaiting Release

MURARI PICTURES



"1857"

a story of **BLOOD—TEARS & HEROISM**

Starring: SURENDRA ★ SURAIYYA ★ WASTI

★ SHAM SUNDER & BENJAMIN

Produced & Directed by: MOHAN SINHA

★ ★ ★ ★

UNDER PRODUCTION

(1) MERE BHAGWAN

A Great Musical MASTERPIECE

Starring: SURENDRA ★ MADHUBALA ★ WASTI ★ SHAM SUNDER & MUNSHI KHANJAR

Directed by: MOHAN SINHA

(2) CHITTOR VIJAY

An Epic Tale of Rajput Heroism

Starring: SURENDRA ★ RAJ KAPOOR ★ MADHUBALA ★ MENKA DEVI & WASTI.

Directed by: MOHAN SINHA

North Agents for: 'CHITTOR VIJAY' UPPER INDIA PICTURES LTD., LAHORE.

C. P., C. I. Agents for: 'CHITTOR VIJAY' CHITRA PRAKASH FILM EXCHANGE, BHUSAWAL.

Further Particulars: **MURARI PICTURES**, Ahmed Chambers, Lamington Road, BOMBAY-4.

in all the boxes of six seats and one too many in a box of four at present and the space is still too cramped to provide any comfort to Mr. Kuka's patrons.

Instead of demanding "an unconditional apology" from us, and this good habit we have not yet cultivated, it would be better if Mr. Kuka makes a real paradise out of his picture house by making it the second Metro of Bombay. That is a better outlet for the energies of an enthusiastic showman than sponsoring a court case against well-meaning journalists.

Mr. Kuka has already done a lot of pleasant transformation with the one-time old rickety Novelty Cinema which even rats once entered with apologetic blushes. But improvements can never end and not with an idealistic and enthusiastic showman like Kuka. Let him throw out the present straight-backed chairs from the boxes and give some really comfortable seats for Rs. 3/8, which he charges for a single seat to see, usually, a rotten Indian picture.

YOU'LL HARDLY BELIEVE

That Editor K. M. Multani of the official journal of the Indian film industry while bragging about the amalgamation of the Independent Film Producers Association with the I.M.P.P.A., writes in his Editorial of July: "this ominous event upset all calculations of the cynic and the pessimist". The word "ominous" means in the English language: ill-omened, forboding evil, sinister. Is the union of the two associations really all that?

That on page 5 of the same issue, Editor Multani once again uses the word "ominous" in welcoming the assurances given by the directors of the Central Cine Corporation. He says, "assurances given should be considered ominous of a better future for the Indian News Parade." That is an insult of Ambalal Patel who has invested a lot of money in the Indian News Parade. Wonder why Multani should behave as if he knows the English language thoroughly. The Producers' Association should buy a dictionary for Multani. This foreign language is a ticklish problem, more so with the half-educated.

That after "filmindia's" agitation, members of the Producers' Paradise have sworn not only not to slander the insurance industry but also all other industries including their own.

That the members of the Producers' Paradise even offered to burn the negatives of "Dhanki" and "Tadbir" near the Opera House as proof of their penitence but the insurance companies, who had covered the films, begged on their knees to give up the idea. "Dhanki" and "Tadbir" producers were naturally very disappointed. They missed a quick collection of profits.

That members of the Producers' Paradise, under their president, Chhotu Desai, Janak of Janak have decided to overhaul the entire film press with the help of a sub-committee. Why don't these people do some spring cleaning in their own homes?

That K. S. Hirlekar, the man with a lot of money energy, is very wild these days with Van-



Though she works in "The Stranger" produced by RKO Radio, Loretta Young is not such a stranger to millions of filmgoers in India.

kudre Shantaram for taking Dewan Sharar all the way to America, leaving all the monkey energy behind. And Hirlekar had travelled between Bombay and Delhi so many times to bring the Indian News Parade back home for the Kolhapuri producer. Poor Hirlekar, they take ideas from him and always switch him off at the last minute.

That Vankudre Shantaram got scared of flying to America, so he quietly boarded a troop transport with his wife keeping Dewan Sharar only a step behind.

That people counted nearly 300 garlands round Vankudre Shantaram's thick neck and knew how many persons were exactly working in the Rajkamal Studios. That after decorating Shantaram, the garlands were passed on to Jayashree and then Dewan Sharar carried them to the ship.

That Dada Kashinath, the Shaikat of Rajkamal, is now master of all he surveys at the Kalamandir and even the extra girls get scared of him these days. They don't like his bald top somehow. It is too glossy to grow anything outside or even inside.

That hurt by the fact that it took him 15 years to produce the first hundred pictures, Sardar Chandul Shah has this time sworn to produce the second hundred in five years. We wish him god-speed and advise the film-goers to look out for ophthalmologists.

That the Sardar saw Producer Kardar's "Shah Jehan" and wondered from where his writer, Pandit



CHAROLIA PRODUCTIONS
PRESENT

SHAMIM KAMAL ZAMINDAR
A. SHAH & BUTT KASHER in

SHIKARPURI

Written & Directed
By

A. SHAH

شیکارپوری

Music by MOHD SHAFI

शिकारपुरी

-Safdar-

SOUTH:-
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SIND & BALUCHISTAN

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SHREE NATRAJ FILM EXCHANGE

Frere Road,
KARACHI.

RASIK PRODUCTIONS

Presents:-

PARDA

And what a common term it is?
Known to the commonest in all
corners of the globe!!!
Still!!!! :-
Promising to unveil a social Problem
yet unsolved, yet untouched.



featuring:-

**DULARI, INDRIYA DAMAN,
Madan MOHAN, NEELAM,
SHARDA, SHABNUM, REKHA,
RAMSINGH & SUSHIL SAHU.**

Direction:-

MAHESH CHANDRA

Story:-S A F A R .

*Dialogue & Screenplay:-
SHIRISH CHANDRA.*

Music:-SHYAM BABOO.

Lyrics:-INDIVAR .

Photography:-K. V. CHOWDHARY.

Produced by:-S. H. THARANI.

Contact -

RASIK PRODUCTIONS,
JYOTI STUDIOS, Kennedy Bridge, BOMBAY.

Indra, had brought the story of "Mumtaz Mahal". It was about a sand-hill in the deserts of Rajputana. Panditji mistook the sand-hill for the immortal Taj.

That the Sardar got some oxygen for his intellectual existence when his courtiers related to him the story of "Maharana Pratap". At least in comparison "Rajputani" was the greater of the two, though the story of "Rajputani" was written by some unknown writer. Ranjit's "Challenge" picture did after all win its round with Jayant's "Historical classic."

That the next picture of Ranjit will be called "Zam Zam" after the Sardar's great quadruped. Of course, Pandit Indra will write the story and H.M.V. Chaturbhuj will direct the same with some flora or fauna acting 'Zam-Zam', the heroine.

That Walli-a-la-Mumtaz who started producing "Dekhoji" in Ranjit is reported to have completed the picture at the Minerva Studios. That is the way to produce a picture quickly: begin it at Ranjit and end it elsewhere.

That Baburao Patel didn't know this trade secret of quick production and no wonder he has been at the Ranjit Studios for fifteen months enjoying the Sardar's profuse hospitality and compliments. That way Baburao and Chandulal have been very old friends and don't like to lose sight of each other; Chandulal, being more sentimental, remembers his friend affectionately even during the latter's absence. It only proves that the film business has not made Chandulal forget his natural social and cultural background.

That Director Vijoo Bhatt is these days producing "Samaj Ko Badal Dalo". Very suggestive, this picture! And this must be done quickly, otherwise Ranjana will walk over to some other studio.

That Vijoo and Shankerbhai, not to mention the eight Evergreens, are worrying these days about producing another "Ram Rajya". They shouldn't however, forget that after every "Ram Rajya" comes a "Shirin Farhad".

That Producer Mazhar Khan is building up a star these days on Taj Vitamins. Owing to strict rationing outside little Suran Sule refuses to put on flesh and Producer Mazhar Khan can't afford to have a hungry-looking heroine for his next picture.

That Neena is not the real mysterious girl of the silver screen. The real 'Greta Garbo' of India in so far as mystery is concerned is Veena. No one knows anything about her though she hits the headlines so often. They say: she reads, works and sleeps and sleeps, works and reads. And she doesn't use a perfume—not even the Lux Toilet Soap which all other stars use, including, of course, Maya Bannerjee who has got her complexion from the Lux Soap. Probably, she uses the washing variety.

That Ram L. Gogtay, Ex-secretary of the Producers' Paradise, entered the Lion's Den by the front door and came out alive by the back one. The M. G. M. Lion didn't even scratch him and let him pass out with a wink. In any case, Ram did smoke a few Yankee cigars at the expense of the Yankees.

*He Stole red colour from
the Ruby-Red lips of a
Lovely Village Belle...*



*To paint a flaming
drama of love & Passion*

Direction & Screenplay
M. SADIC

Songs:
MADHOK

Music:
NARESH C. BHATTACHARYA

Controller of Production
MULRAJ KAPADIA

The **INDIAN NATIONAL**
Pictures
LTD'S

Dak-Bunglow

STARRING

Sweeter Than Ever *Debonair & Daring*

SURAIYA & WASTI

With **M. ESMAIL, GOPE, SHAHZADI & KAMAL KAPOOR**

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THE INDIAN NATIONAL PICTURES LTD.,

Regd. Office:

Jan Mansion,

Sir P. M. Road,

Fort, BOMBAY.



PRODUCTION OFFICE: 2c

100, Gopi Tank Road,

Shivaji Park,

BOMBAY 28.

Now Ram will set up practice as a 16 mm. expert at the Producers' Paradise.

That out in Goregaon someone has built studios and called them Jollymood and Fairyland. Yes, the mood can be maintained with the smell of cow-dung and you can see the fairies on four legs waiting to be milked by the bhayyas.

That pie-faced Kishore Sahu is producing "Sindoor" at Filmistan to remove the long widowhood of that Company. There is "Shehnai" also in the studio and at the end of which there is "Safar" too. It sounds like a chronic romance of a widow.

That seeing the photograph of a girl recruit in 'filmindia' several producers wrote affectionate letters to Editor Patel inquiring about the girl's address. Nearly thirty letters came from the Share market from young and old stock-brokers wanting to become producers if only they got the address. That's glamour.

That the world-famous trade mark of His Master's Voice will soon go down to dust if the present proposal of making records from film tracks is put through. It is insulting the dog and cutting his ears off.

That exactly forty-two producers with umpteen directors and assistants were seen swallowing with greedy eyes the latest 20th Century Fox picture "Leave Her To Heaven". Wonder how many Indian versions will come out of this story within the next year. One producer actually photographed the shots with his Leica. God bless Hollywood.

That Delhi tailor, Raghupat Roy, is back again in Bombay this time doing a double. "Shahenshah Akbar" does not seem to have taught him a lesson.

That the Royal Western India Turf Club abandoned two meetings at Poona owing to heavy rain. They say the heavens wept not seeing Protima Das Gupta's familiar figure on the race course.

That since the departure of dear Protima to Calcutta, there is a severe shortage of Vitamin B in local rations. No wonder, producers and directors are suffering from acute neuralgic pains.

That a recent letter from Protima says that the old girl is having a grand time in Calcutta. That's good news coming from famine stricken Bengal. Her pal, Para, is also going swell here.

That Producer K. B. Lall has discovered the secret of Prabhat glory after two years of "Samrat Ashok" in the Poona warehouse. The secret is worth 18 lakhs.

That Producer Shiraz Ali Hakim's "Moghul-e-Azam" will not be completed till the quarrel about Pakistan has been settled. Which means that we have to wait years before we see Asif's art which is supposed to lick both Kardar and Mehboob.

That Kanan is a dangerous star to have in a studio. She carries a tiny Filmo camera and 'shoots' everything round about her. If she gets into some of our Bombay studios there will be a lot of juice dripping from her 'shots.'



"THE KID FROM BROOKLYN"

Stars

DANNY KAYE — VIRGINIA MAYO — VERA-ELLEN

GORGEOUS TECHNICOLOR

A Samuel Goldwyn Production

Walt Disney's
**MAKE
MINE
MUSIC!**
in
Technicolor
A Musical Fantasy

HEARTBEAT
A hilarious Comedy
with
GINGER ROGERS
JEAN PIERRE AUMONT
ADOLPHE MENJOU

International's psychological mystery melodrama
THE STRANGER
with
EDWARD G. ROBINSON
LORETTA YOUNG
ORSON WELLES
Directed by
ORSON WELLES

**WITHOUT
RESERVATIONS**
with
CLAUDETTE COLBERT
JOHN WAYNE
--A Romantic Comedy--

K. ABDULLA

Presents



**NUR JEHAN
& JAIRAJ**

with
**GHULAM MOHAMED, MUQRI, ZEENAT
MAJID, ZILLOBAI, ABDUL &
AGA JAN**

Music: **HAFIZ KHAN**
Songs: **ANJUM PILIBHITI**

Directed by
**ISMAIL MEMON
&
LUQMAN AHMED**

Dialogues: **HAKIM HASHMI**
Photography: **S. NOORUDDIN &
G. VASANT.**

Production Managers:
BAM & VASANT

HAMJOLI

India Film Circuit Release Running AT MAJESTIC. BOMBAY



Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS UBAIDA BEGUM (Allahabad)

What is the best season to make love?

When there is blossom in the heart and spring in the feet.

NIRANJAN LAL GUPTA (Delhi)

What is a 'pin-up' girl?

The girl who has regard only for the fig-leaf.

Don't you think Mr. Patel, that people are losing faith in Bapu's ethics of non-violence, particularly in this atomic era wherein the very idea of non-violence has become ridiculous?

On the contrary, the Atom Bomb has vindicated Gandhiji's philosophy of non-violence. Before the Atom, there was some chance for violence but after the mass destruction at Hiroshima and Nagasaki only human conscience can control violence.



Wistful and charming, Veena plays the title role in "Veena" a social story of Shahzad Productions directed by Shahzada Iftikhar.

MADAN LAL ARORA (Patna)

In the 20th century do you think that a man can remain a bachelor and a girl a virgin specially when they read 'filmindia'?

Who asks them to? Let them meet and give us more pipers.

MADAN LAL BEDI (Cawnpore)

What is the motto of our film producers?

Money, more money and still more money—and at any price.

When there is a clash of opinion between you and Sushila Rani, who is the winner?

She. I am dissolved in a single tear.

What does Sushila Rani do for you?

Everything that a devoted mate should do.

HARBANS SINGH (Delhi)

You hit Shantaram badly but you seem to have a soft corner for Jayashree. Is it due to your weakness for the fair sex?

Jayashree has more talent than Shantaram. I always love a good artiste—man or woman.

What is the difference between a 'Miss' and a 'Virgin'?

'Miss' is the label, 'Virgin' is the goods.

I am a young man of the Sikh community. I have a 'Tan-en throat' but I see no way to join the films and play the hero. What shall I do?

Tansen didn't grow a beard, nor did he have his hair rolled up inside a huge turban.

B. N. MERCHANT (Bombay)

Baburao, aren't you afraid of death?

Death is the event of a moment. It is the inevitable destiny of everything living. Why should the fear of one moment eclipse the joys of a lifetime?

L. A. SIDDIQUI (Patkapur)

When is a film fan overjoyed?

When he gets a photo of his favourite star by telling lies.

What made Walli Saheb a director?

Mumtaz Shanti.

D. M. PRABHU (Bombay)

Are you a literary fan of Dr. Mulk Raj Anand?

I don't understand the English he writes. He is too high flown for me. I like Gandhiji's simple English.

M. C. MOHAMED HUSSAIN (Valapad)

If I come to Bombay and start a film journal will it not affect the sale of "filmindia"?

Nearly four hundred fellows have been at this game for the last ten years. One more wouldn't make any difference.

H. K. MALAVIYA (Lucknow)

Which Atom Bomb is more harmful to mankind: one dropped from an aeroplane or the one thrown from a girl's eyes?

The first burns down a home, the second builds one.

What is self-control?

Look at a new copy of "filmindia" and not buy it.

D. L. DUDANI (Larkana)

I predict from your reviews that you are a friend of truth and a foe of flattery. How far is my prediction true?

That is a remarkably intelligent prediction. You should practice as an astrologer.

MULCHANDANI DOULAT (Karachi)

What is the perfect dose of love to be taken at a time?

That's one potion you can't drink too much of. Let the heart overflow with it and there will always be more to drink whenever you want it.

BABURAO G. NAYAK (Bombay)

Taking into consideration your vast experience not only in the film industry but in general, why don't the authorities of the A.I.R. arrange your programme at least once a month?

I have been often asked to speak, but the AIR haven't enough money to pay me and I don't sell my words cheap.

INDRA KUMAR MARIA (Lucknow)

How should an enemy be treated?

With respect and consideration. He is the best critic a wise man can have.

M. S. KHAYA (Jamalpur)

What is the strength of your skull?

We shall find it out when some producer tests it with a stick.

RAZIA KHATOON (Meerut)

With regard to beauty and acting, who is superior: Veena or Neena?

Veena is younger and smarter. Besides Veena plays some pathetic roles very naturally.

SAVAL L. IDLANI (Karachi)

Would you mind giving a short account of Prithviraj Kapoor as a man and artiste?

Prithvi is an excellent stage artiste—perhaps the best we have in the country today. He used to be a good screen artiste once, but nowadays he looks like an over-fed bull. As a man,

Prithvi is a nice clean fellow with a head swollen with pet notions which he mistakes for intellectual thoughts. There is too much of studied humility in his outward behaviour but as it is harmless, no one minds his puerile performances in this field.

HARI MOHAN AGRAWAL (Benares)

What is more ecstatic to a woman's life: a man in her bed or a child in her lap?

Both. The first ecstasy leads to the other.

A. T. M. AZIZ (Calcutta)

Which is more dangerous and why: the famine of food or the famine of husbands?

Food is a primary need. Sex does not thrive on empty stomachs.

SURESH KUMAR NAKUL (New Delhi)

Film actresses, like wine, improve as they mature?

But they become less intoxicating.

What will be the result of the fraternization of German girls by the Yankees?

The babies will start yelling "Gee" and "yep".

B. R. RAINA (Srinagar)

A few days ago I happened to see the newly married couple—Sohrab Modi and Mehtab. Mehtab appeared a picture of modesty—a thing foreign to film actresses?

*A picture which will be
the pride of the Nation!*

SHOREY PICTURES'

SHALIMAR

Director:

ROOP K. SHOREY

Starring: ☆ BEGUM PARA ☆ MANORAMA
☆ CHANDRAMOHAN ☆ AL NASIR
☆ PRAMILA.

Write to:-

RATILAL BROS:

GANDHI NAGAR, BANGALORE CITY.

Also for, VITHALDAS PANCHOTIA'S

"KHUSH NASIB"

for

SOUTH INDIA ONLY.



Khursheed flirts with a book in "Phoolwari", a Ranjit Picture.

Sohrab waited 45 years to get married. He wouldn't have married anything but modesty.

G. VENKAT NARASIAH (Raichur)

Which is the costliest picture of the Ranjit Film Company?

Almost everyone they produce, seeing that very few pay their way.

M. A. HIY BAIG (Hyderabad Dn.)

Who is a better writer between Pandit Indra and Dewan Sharar?

Dewan Sharar is a scholar of Urdu and history. Panditji's knowledge of history we discovered in Ranjit's "Mumtaz Mahal", the story of which he had written. Panditji learns Urdu from Dils and Wallis but Panditji is a good lyric writer in Hindi and a better salesman seeing the stuff he sells to people.

How is the Baburao Patel Relief Fund getting on?

No one even believes that I need and deserve relief. I guess I have beggars as readers.

MISS SARITA (Lahore)

Vijay Bhatt writes at one place, "Depict Art for religion in Indian films". What has Art to do with religion?

Vijoo is a crazy guy. Don't listen to him. He often doesn't know what he talks. Being a good-hearted fellow he agrees to say something

when people ask him to and then he proceeds to blurt out nonsense.

S. E. NOWGAOKAR (Bombay)

Why was there no traffic shown in "Dr. Kotnis", at the Sholapur station when the hero gets down?

Because Shantaram was arriving and people didn't wish to catch an infection of glamour.

M. C. GANGULIE (Calcutta)

What is chastity in a woman? Is it the virtue of body or of soul?

The body is the temple in which the soul burns like a divine flame. Defile the temple and watch the flame flickering.

MADAN MOHAN (Simla)

Which part of the fair sex you like best?

The fair part and not the foul one.

HARISH CHANDRA (Cawnpore)

What is the difference between kissing on the screen and kissing in private life?

With one you build the box-office, with the other you take home a cradle.

KAILASH NATH KAPUR (New Delhi)

For what purpose did God create the eunuch?

As a living warning to the fast ones.

EHSAN RASUL KHAN (New Delhi)

Why can't our producers learn through experience?

Learning needs brains.

R. N. GUPTA (Gorakhpur)

What is the difference between a journalist and a knave?

A journalist is an altruistic knave.

S. R. SREENIVASA RAO (Bangalore)

What are the hundred pictures of Ranjit Movie-tone? Please give me their names.

Isn't it enough that they are a hundred? Their names are not important but their number is news. All of them can answer to any name you like.

S. H. AHMED (Hyderabad Dn.)

Do you believe in life after death?

No. I believe in life before death.

Every month you take two rupees out of your reader's pocket and he does not blame you. Aren't you a wonderful pickpocket?

Don't you wish we had many more pickpockets like that?

BAL JOGLEKAR (Bombay)

Don't you think that a man like you who has got such a sharp pen should do something for our hard-worked and poorly paid technicians?

You can help those who want to rise, not those who are dead. We have technicians who transfer their manhood to the producers when they sign on the dotted line. Most of them are educated men who are afraid of starving and

people who are slaves of their stomach can never improve their lot.

HOAT G. BIJLANI (Hyderabad Sind)

Does perpetual contact lessen the love of two souls?

Not if both the parties make concessions for individual drawbacks and add up only the good points of each other.

E. Y. SWAMY (Hyderabad Dn.)

Do you think that the character of a society girl is affected in any way by joining films?

No. Not if the girl knows her way about. A girl need not necessarily go to the film industry to throw her character away. She can throw it over to her neighbour across her own window.

MISS RAMDULARI DEVI (Dumka)

Why do you not become a Congressman to get the freedom of our country?

To struggle for freedom, it is enough to be an Indian without actually being a Congressman. Do you think all the white-capped folks are good Congressmen?

ANISUR RAHMAN (Benares)

Will you kindly disclose your ambition after "Gvalan"?

I don't brag like many others in the industry. What I do will not be a family secret. There will be plenty of time given to you to evaluate it.

I. M. VELAYUDHAN (Jalna)

Though I am a Tamilian, I hate Tamil pictures, more or less I feel like murdering the directors particularly. What is your opinion about this?

You seem to be a good and sensible man. Don't throw your life away on rotters.

SURYA NARAYAN PRASAD (Dumka)

It is said that marriage under Hindu rites is so sacred that it brings happiness to the married couple even though the marriage was against their will. Is it possible?

I have observed this strange phenomenon happening so many times especially amongst our village folks. I wonder how it works out in the sophisticated city life.

P. GHOSH (Lucknow)

How far are people correct when they, specially the Bengalis, say that you are slightly anti-Bengali in your feelings?

I like that "slightly". Formerly, it used be 'completely'. I have nothing against them yet, except a few bad pictures which they sometimes produce.

MANSUR MOJEZ (New Delhi)

You never publish your photo in the company of directors or artistes, but you proudly publish many while smilingly leading horses on the race course?

Animals are more friendly towards me than human beings, who look at others through their own prejudices.

Other than being Prithviraj's brother, what qualifications has Trilok Kapoor got as an artiste?

See "Gvalan" and find out for yourself. I am not such a fool to permit a man to act with Sushilo Rani if he had not the talent for it. An artiste usually gives what the director wants—nothing less, nothing more.

WAZIR CHAND CHOPRA (New Delhi)

What do you think of Punjabi music we are getting so often in pictures from Lahore as well as Bombay?

It is as impulsive and spasmodic as the people who give it. Music is not an art in the Punjab. It is an excuse for an evening.

Why is Mr. Kardar continuing as a producer? If "Sanyasi" is his standard, then better let him take some other vocation of life where he can make himself more useful?

I don't know anything about "Sanyasi" which I have not seen, though I believe what you say. But of all producers, I want Kardar to live and produce if he promises to give us pictures like "Shah Jehan". I have seen this picture and it is the best historical picture ever produced in our country during the last 30 years.

UMESHWARI PRASAD (Patna)

What is good poetry?

Certainly not the one film "poets" write.

**In the Wake of that Great
Money Spinner**

TOOFAN MAIL

Comes Now

SUPER'S

SON OF

TOOFAN MAIL

**SUPER PICTURES,
MAIN ROAD,
DADAR.**

Why do our good artistes agree to act in rotten films?

If they wait for good ones they will have to go unemployed all their life. Besides every picture begins as the world's greatest one and ends as the world's rottenest.

A. GHOSE (Patna)

Are your criticisms impartial or you do it with purpose?

Their impartiality is to be judged by you. Their purpose I shall tell you: Better and still better pictures.

G. H. KHAN (New Delhi)

What do you call a man who has no instinct for music?

Still-born.

M. K. DEVADATHAM (Parbhani)

Is "criticism" your hobby?

It is my living.

NANDALAL D. DUTTA (Indore)

What is your opinion about chaste women ending their lives by becoming 'sati'?

It is burning good living flesh over the dead and putrid one.

What are your qualifications for becoming what you are?

The satisfaction of my formidable legion of readers. Isn't that more than enough?



Madhuri is back, sweet and charming as she used to be. Meet her in "Sona", a Mazhar Khan production.

K. T. BHARGAV (Davangere)

Can a vagabond be a philosopher?

He has a better chance.

HRIDAYA AGARWALA (Tezpur)

Why have the censors removed the goonda scene in "Udayer Pathay"?

They got scared of the goondas outside the Censor office.

K. S. ACHUTAN (Edathiruthi)

Can a saint and a politician go together?

We have a unique example in our Mahatma Gandhi.

P. DUTTA DEBRANI (Jubbulpore)

Can you give a guarantee of your character Mr. Editor?

There is no one else in the industry with better credentials to back mine.

MRS. A. V. PUSHPA (Secunderabad)

If, despite your criticism of a picture, I happen to see it, what should I do to keep boredom at bay?

Close your eyes and take forty winks. Our pictures are good dopes.

MANU GANDHI (Ahmedabad)

What do you think of Uday Shankar's "Kalpana"?

I don't think in advance unless I see a picture. But Shankar has been a great showman and he won't make a fool of himself.

K. PURUSHOTTAM RAO (Hyderabad Dn.)

Do stars suffer from misfortune? If so when and why?

The misfortune of the stars begins with the story writer and ends with the director. In between, there are lyric writers, music directors, cameramen, recordists and the stupid producers.

B. KANNIAH (Bangalore)

Picture houses in Bangalore, as they increase, are generally crowded by Army personnel. What would be their fate in the post-war days ahead?

They will be still crowded by the progeny of the Army personnel. Though we have had no war in India, we have had an active army all these years.

T. V. MOHAN (Secunderabad)

I want to have Veena as my sister. Will she agree?

To call her a sister you don't need her consent. Besides Veena is too sweet to disagree.

AHMED IMTIAZ (Madras)

Have we to abandon the adopted Western ideas, Western language, Western food, Western dress and Western manners in Independent India?

Not necessarily. You can keep all these and yet be an Indian so long as you don't forget your own traditions.

T. K. RAMASWAMI (Chingleput)

If all the film stars in the Indian film industry go on a strike on grounds of inadequate salary, will

amateur artistes stand a chance of stepping into filndom?

Our stars are overfed. It is time the producers go on strike to save themselves from the blackmarketing stars.

KESHAB CHAND (New Delhi)

Whenever I read "filmindia" I wonder why it is spelt with a small 'f'. Can you account for it?

Humility.

MADANLAL (New Delhi)

I have heard that Chandulal is greasing your palm these days and you are writing good reviews for him in and out of season. Am I right?

Where do I print these reviews?

M. K. P'LAY (Simla)

Why is 'honeymoon' so called?

Because the moon drops honey on the lips of the lovers when they meet.

K. S. MENON (Trichur)

Don't loose-tongued women prove pests to society?

There would be no 'society' without them.

N. V. A. S. PERUMAL (Vizianagram)

Mention the names of some actors or actresses who can converse humourously but not seriously?

Barring Ashok Kumar I have yet to meet another. It needs brains to be humorous and intelligent at once.

A. N. NARAYANA RAO (Bangalore)

It appears Smuts is suffering from colour-blindness and sees only "white". What is the best remedy for this disease?

The blind ones see only black.

K. V. V. NATHAN (Bombay)

In India, a man or a woman working in the cinema industry, irrespective of the nature of work, is being condemned by others. Why is it so?

It is a national habit with us to condemn people without caring to find out whether they deserve our censure. Let us hope that with freedom, this dirty habit will vanish.

K. INDRAMOHAN CHOPRA (Lahore)

Supposing 'play-back' is made illegal, what would become of beautiful faces with no singing talent and ugly 'nightingales' with bad faces?

Then the 'faces' would try to act and the 'nightingales' would learn to sing well. At present, the 'faces' fall back upon the bad music of the 'nightingales' for their popularity and the 'nightingales' dissipate their melody behind the wrong 'faces'.

SHUJAAT ULLAH KHAN (Mussoorie)

Who is this extra girl Cuckoo who has danced her way into millions of hearts in many pictures?

She is an Anglo-Indian artiste who specializes in the hip-roll type of dancing.

ARTISTS ACCLAIM PEOPLE'S PICTURE!

"A Touching document of Bengal's hungry people..... their performances are polished & most realistic".

—says V. Shantaram

"It is a picture which each & everyone must see.....I am sure they (artistes) will put the Professional Cinema Stars to shame".

—says Uday Shankar.

"I am proud of your 'Dharti ke Lal' which is indeed a picture with mighty message".

—says A. R. Kardar.

PEOPLE'S THEATRE STARS THE PEOPLE IN

DHARTI KE LAL

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ARTISTES

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116, CHARNI ROAD,

BOMBAY 4.



In "Sham Savera" of J. M. R. Pictures, Suvarnalata looks at once chic and sad. Perhaps she is wondering about the way Sadiq is directing her.

I think Shah Nawaz is the best character actor in our film industry these days. What do you think?

Shah Nawaz has been doing rather poor work recently. He is certainly not as good today as he was once.

Do you publish the picture of every recruit who sends you his photograph or do you select the good ones from them? If these are the good ones, which are the bad ones?

The bad ones, even their mothers would not like to see again.

HARI KRISHNA (Lahore)

Define pleasure?

The sweet edge of pain.

PRITHI PAUL SINGH (Lahore)

Mr. Baburao Patel, can you tell me who is the most fortunate person in the Indian film world?

One who hasn't the misfortune of being intelligent.

P. RAMDAS (Bombay)

Do you get complimentary passes for the pictures which you criticize in your magazine?

I am not indebted to our producers even for a cup of tea.

ABUBUCKER AHMED (Bangalore)

Which would you prefer between a ten-minutes' flight in a spitfire and a ten-minutes' interview with Ingrid Bergman?

Bergman does not need gas to fly and won't smell oil. She is the more interesting proposition.

SALIM (Hyderabad Dn.)

What should Kedar Sharma do since he is a widower? Must he marry again?

Kedar is not a widower. He has his first wife living. Kedar hates to be a widower and he will soon provide for an emergency.

Do you think that "Dr. Kotnis" sounds the death knell of Shantaram?

Like cats, producers have nine lives.

N. S. V. CHALAM (Bangalore)

Would you allow me to call myself a 'student' of "filmindia"?

I permit you to call yourself a patron.

Who has written the songs for your "Gvalan"?

Pendit Indra, Sardar Chandulal's friend, philosopher and guide.

Who is the most important person in a film studio?

Different studios have different persons of importance. Usually the heroine has the over-all importance.

How will you re-organize the South Indian film industry if entrusted with the job?

A community dinner with poisoned 'idli' and 'dossa.'

K. R. NARAYAN (Bangalore)

Who is the youngest and oldest star of our film industry?

Sohrab Modi. He is both at once.

ONKAR D. SHRIVASTAVA (New Delhi)

Is the Cabinet Mission sincere?



Shami will capture all hearts in "Bhanwar" produced by Chitrabharati Ltd.

It has got the world's rarest certificate--- Gandhiji's.

V. K. FAZLUR RAHMAN (Bangalore)

If one sleeps with "filmindia" under the pillow, what will be the effect?

There is a fair chance of his getting up an intelligent man next morning.

MOHANI N. BHARWAND (Bombay)

Do you think that Sardar Chandulal Shah will again hold up the Ranjit banner high after the completion of the first century?

Oh, yes, for another century within a short-er time.

JAYANTILAL R. BHATT (Kandivili)

God has not taken the tears away from the very same eyes from which he has taken away the vision. What does this suggest?

What have the eyes to do with tears beyond being innocent platters for presentation? Tears dry up when hearts become stony. The blind who can't present to the world a sparkle in their eye are the best suited to bring a tear into it to prove the pathos of their life.

R. P. AGARWAL (Darbhanga)

Why do people stare at girls in Indian picture houses?

When our rotten pictures break their hearts what else can they do? They must see something for their money, though it is awfully bad manners to stare at others.



This is a photograph of a "beautiful" Rajput maiden from "Maharana Pratap"... She is Khursheed and see what they have done to her

V. SUNDARARAJAN (Madras)

What is the secret behind your inordinate optimism?

There is no secret. I was born with a smile which people mistake for a mock.

A. V. NARASIMHAN (Secunderabad)

As only a very limited number of copies of "filmindia" are available here, can a person submit questions together with the necessary fee of Rs. 2/- instead of the Entry Token?

No. The idea of introducing the Tokens is not to make money but to cut down the huge correspondence I was getting to some manageable proportions.

PROVHAT DUTTA (New Delhi)

Who is the real lover of Art in the filmland of Bombay?

Lovers there are many but wooers few and Art goes begging for a note.

K. M. RAMAKRISHNAN (Nellore)

Are you conscious of the fact that you are living in a glass house?

If so, it must be unbreakable glass.

MISS S. P. GUPTA (Bikaner)

Mr. Patel, some of my class fellows call you a humbug. Any objection?

None at all as long as they pay to continue the joke.

D. SINGH (Cawnpore)

Do Indian actresses take exercise to keep fit?

At present some of them work in so many pictures simultaneously that they need rest more than exercise.

K. V. KASHIKAR (Belgaum)

What is your opinion about Mr. P. K. Atre?

An intelligent man in wrong environments.

P. S. R. NARAYANA RAO (Adyar)

From yesterday I am the father of my son. I want to name him after Mahatma Gandhiji?

The name of a saint is the heritage of a nation. Multiply it by millions just as men take the names of our millions of gods.

Will "filmindia" send its blessings to my little son to become a patriot?

The little Indian doesn't need "filmindia's" blessings to become a patriot. In this Gandhian era, every Indian is blessed with patriotism. We wish your little one a glorious life.

MISS B. INDIRA DEVI (Neyyatinkara)

What beautifies girls?

The sudden realization that friends of childhood have become dangerous companions of youth.

M. PADMANABAN (Mettur)

What is 'platonic' satisfaction in married life?

Holding the baby when the mother washes the linen.

NARENDRA KUMAR (Bombay)

Is marriage a social or a religious institution?

It is a social institution with a religious complexion amongst the Hindus and the Christians.

MISS RAJNI ACHARYA (Delhi)

Why are the Indian pictures so dull and insipid? Is it not possible to improve them?

Not till the present generation of our producers is safely locked in their graves.

Are you in favour of the National Government taking a forceful attitude in making Indian pictures more interesting and instructive?

I am all for it. I would like Pandit Jawaharlal Nehru to order those pictures to be burnt which don't contribute to the general weal of the nation.

RAGGAN SUMAN (Calcutta)

Is "filmindia" a luxury or a necessity?

Necessity to the educated, a luxury to the illiterate.

SULTAN SALAP UDDIN (Bina)

How would you react to a slander on your moral character?

Slander would not affect whatever character I have. I am too old at the game of writing to be rattled by this type of mud slinging.

How is it that our national leaders have nothing but praise even for the worst pictures they see?

Our leaders are not professional critics to evaluate a picture correctly. They look at our pictures as a national product and give it their stock blessings.

MISS KALPANA DE (Calcutta)

What according to you, should be the condign punishment for an immoral adventurer who tempts an unwary girl to immorality and then gives her the slip?

Hang him, feet upwards.

How can a girl, with the stigma of an illegitimate birth, carve out a respectable career against the rigours of society?

Leave old environments, step out into a new world, keep an ideal in view and march ahead without looking back. The successful ones are never even asked their parents' names in the present world.

KAMLA PHADKE (Kolhapur)

Do you agree with the concept of love as a 'fever' which was very common amongst the Sanskrit poets?

No. If love is to be branded as 'fever', the heart becomes a seat of disease. Why not call the heart a forge where this great emotion can be given the ultimate shape of a home? Isn't that a constructive way of looking at things?

Film faces retain their glamour only if people get to see them very rarely off the screen. Don't you think that the way our film stars (both the he and the she varieties) exhibit themselves on the race course and elsewhere is, to say the least, bad policy?

I wish our stars were seen more often off the screen than so often on it. You see the same sour

faces so many times in so many pictures that you get fed up not only with the so-called stars but with the entire film industry. There is no harm in stars being seen outside the screen if the real faces back-up their made-up ones. That, of course, is a rare case.

Rs. 500/- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/- and 20 Consolation Prizes of Rs. 10/- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR SEPTEMBER.

1st Prize Rs. 100/- to Harbans Singh (Delhi); 2nd Prize Rs. 80/- to N. S. V. Chalam (Bangalore); 3rd Prize Rs. 50/- to Niranjan Lal Gupta (Delhi); 4th Prize Rs. 40/- to M. Padmanabhan (Mettur); 5th Prize Rs. 30/- to B. Kanniah (Bangalore) and 20 consolation prizes of Rs. 10/- each to the following: Madan Lal Bedi (Cawnpore); L. A. Siddiqui (Patkapur); H. K. Malaviya (Lucknow); Harimohan Agrawal (Benares); Suresh Kumar Nakul (New Delhi); S. E. Nowgackar (Bombay); Madan Mohan (Simla); Earish Chandra (Cawnpore); Wazir Chaud Chopra (New Delhi); Nandalal D. Dutta (Indore); Keshab Chand (New Delhi); A. N. Narayana Rao (Bangalore); Hari Krishna (Lahore); Prithi Paul Singh (Lahore); Abubucker Ahmed (Bangalore); Salim (Hyderabad Dn.); K. R. Narayan (Bangalore); Jayantilal R. Bhatt (Kandivili); Provhat Dutta (New Delhi) and Miss B. Indira Devi (Neyyatinkara). Money Orders are being sent to all the prize winners.



Samrat Ashok

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MAI HURI

Charming and lovely as ever before, Madhuri is once again in the news. This experienced artiste will be seen very shortly in "Sona", a social subject of Mazhar Khan Art Productions.

Mumtaz Shanti

WITH MUSIC THAT
LIGHT UP A MILLION H



१. हुमका गिरा रे बरेली के बा

२. बालम मोहे ले दे चुनरीया ह

३. जबानी चार दिनोंका मेला

४. बालम परदे सोंया

५. हमारा मास्तर अलहाकरे बीम

६. तेरे नयन रसीले सांवरीया

७. बंसुरीया टूट गई मनको

८. तूने काहेको नयन मिलाई

९. चल भरे घोड़े चल भाई चल

१०. छला दे जा निशानी तेरी मे

११. आंख मिलते ही कलेजा हिल

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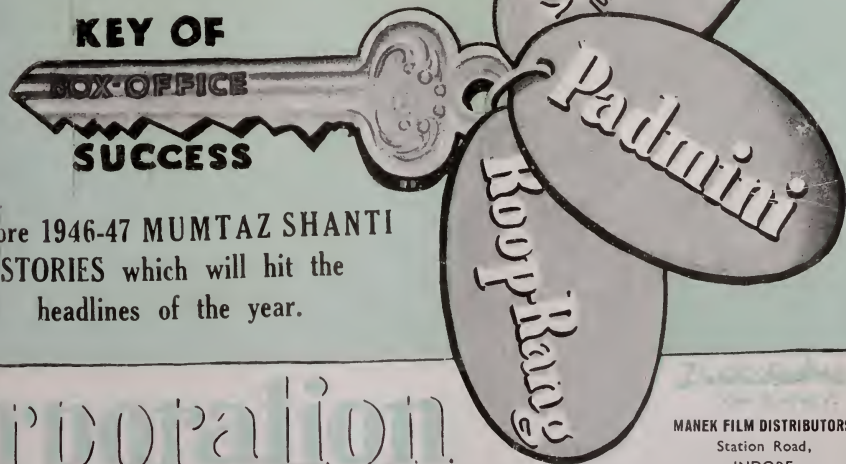
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Indian Screen With:- **ANJUM** - A New Male Lead.

Supported by: Haroon, Afzal, Dilshad, Gulnar, Mintobai,
Prakash, Chowdhari and A. SHAH.

Written & Directed by: **WALLI SAHEB.**

Music: Tufail Farooqi, Sabir Hussain.



3 More 1946-47 MUMTAZ SHANTI
STORIES which will hit the
headlines of the year.

Depopulation

MANEK FILM DISTRIBUTORS,
Station Road,
INDORE.



VEERA—

After her debut in "Shikari", Veera has come into prominence as a lively and versatile artiste. She will be seen once again in "Eight Days", along with Ashok Kumar. This is a social story which Ashok Kumar is producing for Filmistan Ltd.

Yes, Hirabai Barodekar!

It's a New Idea To See Music



Hirabai Barodekar, the most popular classical songstress of India is to sing a full-length, 2 hours' concert of thrilling, romantic and heart-searching melodies in Lalit, Hori, Pad and Bhairavin.

Every delightful and thrilling melody will be picturised on the screen into suggestive commentary, action dances by Radha-Krishna and a parade of lovely Gopies, apt stories and gorgeous scenes in consonance with the mood of the song and melody. It will be your musical dream realised.

This novel and unfailing entertainment will shortly be in your picture-house.

100 ear-catching minutes by Hirabai Barodekar, the Indian Music—Queen.

Better Melodious Entertainment Than Any 3 Pictures

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Now steps into Production

Jagirdar
PRODUCTIONS

Education through
Entertainment

Win Rs. 500/-
What do you think, should be a trade-mark appropriate enough to distinguish the progressive pictures that will come from us? If you have an idea please send in your design, the most belittling one will receive a cash prize of Rs. 500/- Entries must reach by 1st Oct. 1946. We shall have final say in matter.

*Books
and
Beauty*



A pretty figure does contribute to the glamour of Film-Stars in the West. But their glamour is not just Beauty. It is Beauty Plus Intelligence Plus Culture. Indian Films too expect these many-sided charms in girls who aspire to be Stars. If you think You have these qualities and like to take up the exciting career of Films please correspond with:—

CASTING DEPARTMENT

C/o FEDERAL AGENCIES,

Box No 25,

55, Girgaum Road, **BOMBAY.**

JAGIRDAR PRODUCTIONS

Kardar Gives India's Best Historical Picture !

"Shah Jehan", A Beautiful Tribute To The Taj !

We had always suspected Kardar of being a rare artist, in spite of the several indifferent motion pictures given by him recently.

After seeing "Shah Jehan", his latest artistic creation, at a special show, we unhesitatingly pronounce him as the most artistic director of India, a man whose delicate and superb art makes seasoned professionals like Shantaram and Mehboob look like clumsy amateurs.

With a single picture Kardar has left the 'great' Shantaram at least a hundred years behind in almost all aspects of motion picture production. Kardar's "Shah Jehan" severely competes with Hollywood's imposing technique and quality and one can't help but muse whether even Hollywood producers, with their vast resources, could have given a more beautiful and thorough picture than "Shah Jehan" on the immortal story of the Taj.

As it stands Kardar's "Shah Jehan" is perhaps the most glorious

SHAH JEHAN	
Producers: Kardar	Productions.
Language: Urdu	
Dialogue & Screenplay: { A. R. Kardar	
Songs: Majrooh & Khumar	
Music: Naushad	
Photography: Dwarka Divecha	
Sound: Minoo Katrak	
Art: M. R. Achrekar	
Sets: Gangnaik & Jaggannath	
Costumes: Faiz	
Moulding: Masurkar	
Cast: Kanwar, Ragini, Saigal, Jairaj, Himalayawalla, Sulochana Chatterji etc.	
Directed By: A. R. KARDAR	

tribute any motion picture producer has yet paid to love's most pathetic tear which froze itself into an immortal marble monument.



M. D. Kanwar, a new comer, makes a tremendous impression in the title role of "Shah Jehan".

"Shah Jehan" is easily the best historical picture produced in our country during the last thirty years. And before that we had no film industry. And because of its rare quality, exceptional in the Indian film industry, "Shah Jehan" belongs more to the nation than to the individual who produced it. And as such, this picture should be sent overseas not only as a convincing evidence of our film art, but as an eloquent proof of the glory that was Ind.

RESULT OF CO-OPERATION

The beauty of "Shah Jehan" is a proof of the harmony and co-operation between the different technicians. Art-director M. R. Achrekar, a well-known artist of India, takes us back to the good old days of Moghul glory when emperors were themselves artists and poets and expressed their love for finer arts by building beautiful mausoleums and writing rare emotional poetry. The sets of "Shah Jehan" are almost as great an art as the originals built by the Moghul emperors of old. Even the smallest moulding and the slightest trinket look genuine, well-finished and in their correct places. Artist Achrekar seems to be a perfectionist the way he has handled his sets and the Indian film industry must be proud of acquiring the services of such a genuine lover of art.



Director Kardar checks up with Cameraman Divecha before they shoot a beautiful shot in "Shah Jehan".

STAR STUDED LINE-UP OF
SOCIAL RELEASES

Director NIREN LAHIRI'S

Dramatic Story of Social Conflicts

A N I B A N

Starring:

☆ NARGIS ☆ SHOBHANA SAMARTH ☆ PAHARI SANYAL ☆ MUBARAK ☆
☆ DAVID ☆ SHAH NAWAZ ☆ C. ANAND ☆ and G. JAGIRDAR ☆

Songs By: PANDIT MADHUR
(JAWAB FAME)

Music By: GNAN DUTT

Producer - Director KARDAR'S

Laugh-a-Second Mirth-Quake

P A H L E ~ A P

Starring:

☆ SHAMIM ☆ WASTI ☆ ANWAR ☆ JEEVAN ☆ DIXIT ☆

Songs By: D. N. MADHOK

Music By: NAUSHAD.

Bharat Productions'

M E E N A

Directed by: PHANI MAZUMDAR

Starring:

HANSA ☆ VASANTI ☆ ANAND &
Others.

Songs: PANDIT FANI

Music: H. P. DAS.

Sunrise Pictures'

C O L L E G I A N

Directed by: BALWANT BHATT

Starring:

CHANDRAPRABHA ☆ BALWANT SINGH
MAYA BANERJEE & Others.

Songs: RUBBANI

Music: SHANTI KUMAR.

Distributors

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Branches: CALCUTTA, DELHI & MADRAS.



Naushad, the music director of "Shah Jehan" wins new laurels once again.

Cameraman Divecha surpasses all his previous work in photographing "Shah Jehan". His lighting gives life to the sequences and lends rare depth to the sets. His work seems almost flawless within the resources supplied to him.

Sound-recordingist Mino0 Katrak keeps company with Cameraman Divecha and for the first time uses the R. C. A. recording equipment with plenty of intelligence and imagination to give a new breath of life to the songs and dialogue of "Shah Jehan".

Not to be outdone by his technical colleagues, Music director Naushad, whose harmonious orchestration we have often praised, goes one better in this great picture by giving appropriate and psychologically correct mood-music, both in songs and background, which helps to intensify the emotional theme of the story considerably.

And then there is Abdul Rashid Kardar—the artistic soul of "Shah Jehan". It is his picture and he is there in it, in every foot of it. Giving to his players a beautiful tongue with choice words, he has given them a realistic atmosphere to play their roles. Shot by shot, Kardar has built up the picture with extreme care, both technically and emotionally. In direc-

tion, this is the best work Kardar has given so far and he deserves all praise for the clever way in which he has developed his story on the screen.

IMAGINARY STORY

Actually "Shah Jehan" has very little of history in it. It is a romance with an authentic historical atmosphere. A lot of creative imagination has been used to make up the story of "Shah Jehan" but nowhere has the producer distorted any events out of recognition and presented anything revolting.



Sound Engineer Mino0 Katrak lends emotion to the spoken word in "Shah Jehan"

The story is mainly about the unforgettable romance between Shah Jehan and Mumtaz Mahal. But a parallel romance is introduced between Shirazi, the Persian sculptor, who is supposed to have built the Taj, and Roohi, a Muslim ward of a Rajput chieftain.

A mad poet, Suhail, is shown in love with Roohi and he writes a lot of romantic poetry about her. This poetry becomes very popular and Roohi becomes the romantic sigh of millions. Whenever Roohi is about to be married, her wedding ceremonies are wrecked by a wild mob and her guardian Jwala Singh, in protecting his adopted daughter, loses his five sons in the several frays.

Roohi's beauty becomes a national problem owing to the emotional poetry of the mad poet.

The royal lovers, Shah Jehan and Mumtaz Mahal, soon get involved in Roohi's affairs. Suitors are there in thousands to marry Roohi but the affair ultimately boils down to two: the mad poet, Suhail and Shirazi, the Persian sculptor. According to the Emperor's promise Roohi is due to be given to both.

This strange royal predicament leads to several court intrigues and misunderstandings till we come to the pathetic separation between Shah Jehan and Mumtaz Mahal.

After this the story travels on the legendary track and we see Mumtaz's death, the Emperor's grief, his attempt to build an immortal mausoleum and finally the Taj.

KANWAR'S PROMISING DEBUT

At least six players give good performances in this picture. They are all good in their roles and it is difficult to say who does better than the other. If any one, however, is to be picked up for special praise it must be the newcomer, Kanwar. He plays Shah Jehan and though he is a small-made fellow, he puts plenty of dignity



Artist M. R. Achrekar has raised the Indian product to a rare standard by his superb art in "Shah Jehan"

THESE FRONT RANK FOUR.....



KHURSHID

as "Veena" by her sweet voice tries to awaken the people.

ISHWARLAL

as 'Shaktisinh' portrays the life of a traitor.

MUBARAK

as 'Akbar the Great' sets an ideal example of unity.

SALVI

as 'Rana Pratap' represents—Rajput blood and bravery in all its true colours

And
These
Four
Together
Revive
The
Golden
Past
In

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RENUKA

MUBARAK, HEMAVATI, AFZAL

Direction: RAMESH SAIGAL

UNDER PRODUCTION

MAHA SATI

TULSI VRINDA

ISHWARLAL, RANJANA, UMAKANT.

Direction: ISHWARLAL

MAHARANA PRATAP

Directed by:

JAYANT DESAI.

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in Seventh Sensational Week at:-

NEW WEST END

in his role by correct poise, good acting and excellent diction. Kanwar must be considered as a very promising artiste.

The role of Muntaz Mahal suits Ragini well and she easily gives the best performance of her career under Kardar's direction. The sick and flimsy Saigal looks a love-sick poet alright and sings some songs beautifully with plenty of emotion.

Jairaj looks his part as Shirazi and expresses his emotions very well. But his diction of the dialogue remains too staccato and sharp. If he would be less conscious of the Urdu language and less anxious about its correct pronunciation and if he would only use less of his teeth and more of his tongue, his phonetics would certainly improve. His present way of speaking gives too many eyes to the beautiful Urdu words. And Urdu is such a sweet language to speak and hear.

Himalayawalla gives a sterling performance in the role of Jwala Singh, a chivalrous Rajput chieftain. It is a treat to hear this artiste delivering his dialogue. He does it beautifully.

Sulochana Chatterjee surprises every one with the difficult Urdu she delivers in the role of Janfiza, the favourite maid of Muntaz Mahal. This girl gives a fine performance under Kardar's guidance and proves convincingly what a versatile artiste she can be, if given the proper role.



Recruit M. A. Kohli of 42 Maharaja Bldg. Edward Road, Lahore, is 24 and has had experience of theatrical work.

The only criticism we have to offer is about Nasreen in the role of Roohi. In the story Kardar works up a dramatic suspense to introduce the beautiful Roohi. But actually when he introduces Nasreen the beauty of Roohi disappears within a moment. Nasreen's face does not support Kardar's dramatic development. Nasreen has too ordinary a face to be classed as strikingly beautiful. And "strikingly beautiful" was the demand

of the story. Nasreen's work is rather poor and she remains stiff and camera-conscious throughout. Besides, she adds the Punjabi accent to her Urdu dialogue and that is not a good accent to a beautiful language.

To sum it all up, "Shah Jehan" is a picture that should be the pride of our film industry and all congratulations to Producer Kardar for giving us the best historical picture in 30 years.



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The moon of Romance is up again!

★
**SHOBHA
KANU ROY**

★
Filmistara's Musical

SAFAR

With

V. H. DESAI. S. L. PURI. RAJENDRA

DIRECTOR **B. MITRA**

★
*Ashok Kumar
Veera*

★
ANOTHER ROMANTIC
REGALING DRAMA

★
Eight Days

with

V. H. DESAI. S. L. PURI. RAMA SHUKUL

PRODUCER **ASHOK KUMAR**

DIRECTOR **DATTARAM PAI**



A gay festival of Dance & Music

SHEHNAI

Starring

**INDUMATI, REHANA
NASIR KHAN**

**DULARI. V.H. DESAI
S.L.PURI. MUMTAZ ALI**

DIRECTOR P. L. SANTOSHI

Sindoor

Starring : **KISHORE SAHU : SHAMIM : PARO**

**PRODUCER
DIRECTOR KISHORE SAHU**

And then

LOKAMANYA TILAK



*If you have tears-store them!
You'll need them when you see
these Exceptional Pictures!*

STARRING:

URMILLA - PARESH BANNERJEE
RADHA RANI - DEV KUMARI
FAIZ - NIZAMI & TANDON.

Baap

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EXPERIENCE ONE CAN
IMAGINE ON THE
SILVER SCREEN



RAZIA

IN THE SACRED SHADOWS OF
A MOSQUE A SEARCHING HUMAN
HEART PRAYS FOR DIVINE MERCY
THE GREATEST MUSLIM STORY OF ALL TIMES

PRODUCER:
B. D. TANDON
DIRECTOR:
S. SHAMSHUDDIN
MUSIC:
K. D. SEN

STARRING:
RADHARANI - URMILLA
DEVKUMARI - TANDON

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C. P. & C. I.
R. KUMAR SETH
RAIGARH, C. P.

AT HOME AND ABROAD

FILM ROMANCE

Geeta Nizami, that's the name of an actress of Navyug Chitrapat, is reported to have run away from her previous commitments, converted herself to Hinduism at Kolhapur and married Director B. D. Vedi of Delhi. Now she has issued a public notice that Director Vedi can sign for her on the dotted line and she would faithfully carry out the commitments.

PAYING BACK

The family of Roosevelts do not want Lionel Barrymore to play the late Franklin D. Roosevelt in a film called, "Beginning Of The End", dealing with the Atom Bomb. The objection is because Barrymore campaigned against the fourth re-election of Roosevelt as President. Americans don't seem to forget.

LESSON IN DEMOCRACY

During the month, officers at the All India Radio, Calcutta, received some well-deserved chastisement when they manhandled a few women picketing at the gates of the Radio Station.

Leading radio artistes like Pan-kaj Mullick, Kamal Das Gupta and others boycotted the Calcutta Radio Station and refused to air their melodies till the officials were

brought down on their knees with profuse apologies.

NEW GUARDIANS NOW

In Hollywood, you don't exactly need a father, that is if you are a marriageable girl, to give you away in marriage to someone else.

The other day, Film star Constance Bennett, started on her fifth matrimonial essay with Col. Theron with her own son giving her away as the bride of the day.

BELIEVE IT OR NOT

Film actor Hari Shivdasani, more often seen in the Cricket Club of India than on the screen, at last induced Miss Barbara Thadani, a Karachi girl, to become his wife. How he did it must remain a family secret but it is no use finding out now after the event. Hari and Barbara get our blessings for a happy and glorious life in spite of Hari and C.C.I.

COME ON, SOHRAE

The Meena-Modi tangle had another outburst in the High Court of Bombay towards the end of July. Though the girl had given Sohrab Modi an assurance that she would not work in any other picture except those produced by Minerva Movietone, it was complained that she was found working in one film which is be-



Dixit, one of our rare comedians, snapped in a respectable dress. Once in a while Dixit does dress nicely and then it becomes difficult to spot him. There are few artistes in the industry with his social status and culture.

ing produced by Pradhan Pictures of Lahore.

When Producer Sohrab Modi sought to restrain these activities, time was taken by both the parties to negotiate a settlement advantageous to both.

Wouldn't it be a nice gesture on the part of Sohrab Modi to grant Meena her freedom to mark the auspicious termination of his chronic bachelor-hood? Even the new Mrs. Modi will appreciate this.

CIVILIZING FAST

The Russians are fast becoming leaders of scientific progress in the world. The latest news which comes from these crude and rough people is about the invention of a new camera which clicks 10,000 pictures a second, quite 4000 more than the German Zeiss. What are the English folks doing?

IN THE NECK NOW!

On Sunday 11th August, under the presidency of Mahomed Parkar and in the aged presence of Nagindas T. Master, nearly 3000 members of the Indian Motion Picture Employees' Union, met to demand a minimum wage of Rs. 65/- per month, dearness



Here is Tom Tyler in a Columbia thriller, "The Phantom", distributed by Victory Film Exchange.



IN ONE EVENING I BECAME LOVELIER

It was like magic

I was amazed at the difference in my complexion after I had used Poudre Tokalon. It had a lovely soft bloom. Tiny blemishes had disappeared. Even without my mirror I would have known I looked lovelier by the attention I received at the dance. Poudre Tokalon can make you look younger and lovelier. It's blended with 'Mousse of Cream' — Tokalons secret ingredient designed to make powder stay on for hours. Change to Poudre Tokalon for longer lasting loveliness.

In Seven heart-disturbing shades: Rose Peach, Rachel, Peach, Brunette, Natural, Suntan, White.


TOKALON
FOR LONGER-LASTING LOVELINESS



KANAN
in

THE QUEEN OF MELODY KANAN DEVI

IN HER MOST MELODIOUS ROLE
IN

M. P. PRODUCTIONS' MUSICAL HIT
"RAJ LAKSHMI"

DIRECTED BY: PRAMEN MITRA
WITH:- CHHABI BISHWAS, JAHAR, PURNIMA,
NATWAR & IFIKHAR.

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Rajlaxmi

allowance of Rs. 25/-, a month's leave with pay, 20 days casual leave, free medical treatment, provident fund, accident insurance and compensation for studio accidents.

The Union is drafting a charter for workers and will soon give a month's notice to the film producers to agree to their demands or face the music of a general strike. The producers richly deserve this.

LITTLE MERCIES

The British and the Russian Governments are racing neck to neck in prostrate Germany to re-establish the German film industry. While the revived ghost of UFA is permitted to produce 'approved' German films under Russian protection, people are busy in the British zone trying to rebuild the German film industry at Leverkusen, a few miles away from Hamburg. At this stage we can't say whether all this affection is Germany's good fortune or bad luck.

DON'T BE SHOCKED

Believe it or not, the Municipality of Bombay has suddenly



Recruit Benoy Kumar of 59 Gandhi Street, Delhi, has "beautiful body and dangerous cat eyes" and wants "to inject new life" into the silver screen.

become conscious of visual education and it has sanctioned the thundering huge amount of Rs. 3800 to purchase films from the U. S. A. to build a Health Education Film Library.

With this huge library, the Municipal Corporation will teach to a population of two million people, hygienic way of living etc.

Why don't they spend that money in buying some broom sticks and getting the roads swept of their filth?

OUR GENEROUS SHOWMAN

It is difficult to believe but it is true that our prominent artiste, Prithviraj, while doing a little business on his own, does not forget his fellowmen.

On his own, Prithviraj is a stage producer and has a theatrical company called Prithvi Theatres. So far Prithviraj has given us two plays: "Shakuntala" and "Deewar". His second play was described as "the best play in the world" by "filmindia."

Here is how Prithviraj thinks of his fellow-men:

The very first show of "Deewar" was given in aid of the Kamala Nehru Fund. The show collected Rs. 30,000/-.

After this another 20 shows at different intervals were given to

Thrilling - Exciting - Adventurous

VICTORY PICTURES

Present

DALPAT, MASTER DUGLAS & KUMARI KUSUM

IN

MASTERPIECE SOCIAL THRILLER

"SHERE BENGAL"

Direction:- RAMJIBHAI ARYA

Musica:- K. NARAYANRAO

Ready For Release

"BHEDI DUSHMAN"

Featuring:- MASTER KISHORE ★ MAHERUNNISA ★ DALPAT ★ NAZIRA & MOHOMED HUSAIN

Direction:- RAMJIBHAI ARYA

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Jyoti Studios, Kennedy Bridge, BOMBAY 7.

SHE WAS BEING
TAUNTED & TORTURED
BECAUSE HER
PARENTS WERE POOR!

But
HEAVEN HELP HER!!
How?... Watch...

KUNWARBAI NU- MAMERU

(A Gujrati Tale of A
Saint's Daughter.)

Story: M. G. Dave
Direction: V. M. VYAS.
Dialogues: Karsandas Manic
Art: Yusuf Dhala,



Every Father Enter-
tains Great Hopes From
His SON!

Every Girl Enter-
tains Great Hopes From
The One She LOVES!!

But Such Hopes
NEVER COME TRUE!

Here's The Reason Why?

AMAR ASHA

(A Social Tale of
Modern Times.)

Story: M. G. Dave.
Direction: V. M. VYAS.
Dialogues: Qabil.
Art: Yusuf Dhala.

DIRECTION

V. M. VYAS.

3 BOX - OFFICE GEMS OF THE SEASON

Balwant Films' EXTRA GIRL

Startling Sensational Motion Picture

★ RAJRANI ★ HUSN ARA
★ ANANT PRABHU

Allied Films' TARZAN-KI - PUKAR

(Who gave "Jungle - ki - Pukar")

★ AZURIE ★ KHATUN
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This is how our artistes fence in India. Here is Surendra doing the impossible in "1857" a story of Murari Pictures.

help various humanitarian causes, collecting a total of rupees two lakhs.

With his studied humility, Prithviraj always overdoes things. To prove this he begs for money, after the Gandhian fashion, after every show. This way he has already collected and handed over Rs. 55,000/- to I. N. A. Fund.

Prithvi's "Deewar" has been a great success as a stage play. Over 100,000 people have already seen the show and within a year nearly 160 shows have been staged.

But "Deewar" didn't have quite a smooth sailing. Some Muslims didn't like the complexion of the play and Prithviraj has been in the danger of his life for fully one year. For a while he consented to cut out a few bits as a concession to the rowdies, but then that spoilt his show and he had to switch back to the original after the A.I.C.C. members had seen 'Deewar' and liked it.

Prithvi still gets on an average a dozen life-and-death threats a day but that is all in the day's work for a man who doesn't mind dying in pursuit of his ideals.

WALKING TICKET

Ram L. Gogtay, the ex-Secretary of the Indian Producers' Association, it is reliably under-

stood, has been given a walking-ticket by the Metro-Goldwyn Mayer who had engaged him and sent him to America for training in the 16 m.m. field so that he can learn things there and come back and work for them in India.

They must have found our wise boy too wise probably. Gogtay



Sheikh Mukhtar doesn't like the way Kanhaiyalal is putting it over to Kiran in "Bhookh" written and directed by Dr. Safdar 'Ah'.

knows too many things too well as our producers found out after years of his secretaryship.

AND MORE COMING.

The Registrar of Joint Stock Companies in Calcutta is having a headache these days. Over a hundred production companies have applied for registration of their intentions at his office. And the intentions, probably, are to produce more rotten pictures for the Indian screen.

OPTIMISM

The Criminal Investigation Department of the Bombay Police is investigating a theft of 12 cases of 35 mm. Kodak film which was stolen recently from the Race Course compound at Mahaluxmi.

In its efforts to trace the thieves, the Department has appealed to the film producers for assistance, expecting the offenders to dispose off the goods to producers who need the film for use every day.

While the Department means well, we must say it lacks imagination.

THRICE WELCOME!

It is good news for the film industry in India that an experienced and intelligent journalist like K. Ahmed Abbas has now

GREAT

IN

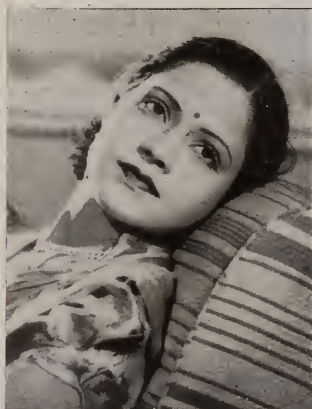
**Thrills !!! Romance !!!
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The Screen's most powerful thriller

GOLDEN NIGHT



Starring:

SHANTA PATEL ☆ DILAWAR ☆ AHMED
KAMAL PRABHA ☆ HABIB ☆ MADHURIKA
RAZI ☆ AZIM and MASTER BACHHA.

Directed By:- S. M. RAZA.

Produced By -

YUSUF MERCHANT ★ M. SALFA.

Music:- AZAM BEG.

Dance:- D. BABULAL.

Production in charge :-

A. R. BAZMI ★ FAZAL HUSAIN

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PROUDLY PRESENT

THE HIT OF HITS

AND

THE GEM OF SCREEN

HATAMTAI

(AN ARAEIC COSTUME PICTURE)

Starring

AZURIE,
AMIR KARNATAKI,
ZEENAT,
CHANDRABALA,

KAMAL KAPUR,
BIKRAM KAPUR,
HAMID,
KASHINATH,

With

THE BEAUTY QUEEN

OF

THE SILVER SCREEN

VANMALA

Written & Directed by:-

G. R. SETHI.

(Who Gave The Wonderful Serial Of Hatimtai)

Music KUMAR

Camera : HARI BHAI PATEL

Dances : AZURIE

Art : HARIPRASAD JANI

Production in charge :

KASHINATH

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KIRTI PICTURES LTD.,

PODAR BLD., SANDHURST ROAD,

BOMBAY 4.



Recruit Jogendra Singh, 13 Old House, Meerut College, Meerut, has been knocking at the door pretty long. We can't put an enthusiast down for long.

taken up the profession of directing films. Taking his training by directing "Dharti-Ke-Lal", Abbas is now reported to be directing a picture for Chitra Productions of Lahore.

We have had too many rotters as directors so far and we hope young enthusiasts like Ahmed Abbas get every encouragement from our film producers. We wish our one-time confrere all luck in the new game.



Surraiya Zulfi faces the camera in "Chehra", a social story of Upright Pictures.

WISE ACT.

The Government of Bombay have ordered that in future the Bombay Board of Film Censors will not be permitted to cut out the photographs of political leaders or any matter relating to them such as: scenes, words, songs etc.

They have, moreover, asked those producers whose films have been thus mutilated since 1942 to approach the Board if they wish that the old orders of several excisions to be withdrawn.

We, however, hope that our mercenary producers don't turn our revered leaders into film salesmen by exploiting them at all turns and corners.

MORE THEATRES

A deputation of film people led by Rai Bahadur Chuni Lall, the ex-president of the Producers' Association and the only competent man in institutional organization of our industry, waited upon Mr. Morarji Desai, the Home Member of the Government of Bombay on the 21st August at Poona.

The burden of the tale was about the Government granting sanction to build more cinemas in the city and suburbs of Bombay. Rai Bahadur Chuni Lall pointed out the Home Member that there were 50 cinemas in Greater Bombay, out of which only 15 were first run theatres for Indian pictures while 11 exhibited foreign pictures. The rest played second and third run pictures.

The Rai Bahadur urged that as the Indian film industry was expanding every day and its product was piling up, it was necessary to have new theatres to maintain the economic stability of a national industry. The Home Member promised to expedite the present applications from people who want to build new theatres but refused to accommodate a representative of the industry on the Advisory Committee which has been recently appointed to assist the Commissioner of Police in dealing with the applications for new theatres.

MISUNDERSTOOD

A report from London appearing in the "Times of India" says,



Lila Shinde, a small one now becomes something in "Dharti" a Ranjit picture.

"Jayashree, the Indian film star, and her actor-husband, Mr. V. Shantaram have arrived in London, on their way to America."

These English people don't even know that Shantaram is essentially a producer-director. Wonder, why he did that kangaroo stuff in "Dr. Kotnis" to be labelled as an "actor-husband."



Recruit Ramesh Chandra Sinha of Civil Liaison Office, Ajmer, has actually sung on the 'A.I.R. and stands 5' 8½" without shoes.

DURGA PICTURES

Present

A PICTURE

FULL OF THOUGHT
FULL OF HUMOUR
FULL OF MUSIC

DUR CHALEN

(STORY BY:- TAGORE)

Starring:-

NASEEM (Jr.); DAMYANTI SAHANI;
RAJKUMARI; KAMAL KAPUR; AGHA;
DAVID; BALRAJ; SHUSHIL SAHU;
HAMID BUTT; AND K. C. DEY.

Produced & Directed By:

PHANI MAJUMDAR

Music: K. C. DEY

Camera: VIDYAPATI GHOSH



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Podar Building,
Sandhurst Road,
BOMBAY-4.

*Watch For These Super
Attractions Of 1946*

(i) **MOTI** Directed By: CHANDRA SHEKHAR BO

Starring: GEETA NIZAMI, BIMAN BANNER
& RANDHIR.



(ii) **SHIKAYAT** Directed By: SHAHID LATI

Starring: SNEHPRABHA, SHYAM, RAM,
SHUKAL, RANDHIR, HAMID BUTT
& NIGAR SULTANA.

(iii) **PAROO** Directed By: SHOREY DAULTALY

Starring: GEETA NIZAMI, RANDHIR, RANJIT
KUMARI.

For Particulars Contact :-

PEERLESS PICTURES,

116, CHARNI ROAD, BOMBAY 4.

"Subhadra" Imposing Presentation Of Barren Theme!

Shanta Apte Gives Excellent Performance!

Producer-director Winayak lost his battle of the box-office in the very selection of this subject. No one is interested in mythological subjects these days, and "Subhadra" is about the most lousy episode from the Mahabharata, lacking both drama and suspense.

The fact that Winayak has made his picture imposing as motion picture art adds to the pity of the whole affair. Had he spent all his energy and art on something more suitable, the investment would have brought home better dividends.

Produced at the Rajkamal Kalamandir, from where came "Dr. Kotnis", Winayak has made "Subhadra" technically a more polished picture than "Dr. Kotnis". In fact, Winayak shows greater intelligence and imagination in shot compositions and general technique than his well-known cousin, V. Shantaram. As a motion picture, primarily to please the eye, "Subhadra" must be vot-

ed as a better picture, in many respects, than the much-boosted "Dr. Kotnis".

Only if Winayak had taken a social subject with a powerful theme, Shantaram's work would have been poor meat for comparison with Winayak's. Winayak does show greater understanding and intelligence in the direction of the emotional sequences than his much-boosted cousin.

Winayak, however, seems to have little chance of attaining top laurels, as long as he is saddled with a writer like Khandekar. This Maharashtrian novelist may be a big frog in a small well but his work consistently lacks the wide cosmopolitan approach that is needed for the country-wide acceptance of any theme. Khandekar's stories are essentially Maharashtrian in concept and Maharashtra is a very small province of India. Besides, most of the Maharashtrian writers of the day suffer from the fatal com-

SUBHADRA

Producers: Prafulla Pictures
Language: Hindi
Story & Dialogue: V. S.

Khandekar
Hindi Version: Pandit Indra
Lyrics: Indra, Moti, Sudarshan

Music: Vasant Desai
Photography: M. Bulbule
Recording: V. Chavan
Editing: Madhav Kamble

Cast: Isawarlal, Shanta Rin, Meenaxi, Shanta Apte, Yakub, Salvi etc.

Released At: Romy, Bombay.
Date Of Release: 22nd June 1946.

Directed By:
WINAYAK

plexes of their decadent stage and therefore it is not surprising to find their work stogy and completely lacking in action. These fellows are usually great talkers and they make the characters of their plays also talk, talk and talk. It is usually all talk and no action.

Winayak's Khandekar-complex seems to be responsible for the selection of this lousy episode from the Mahabharata for motion picture purposes. On the stage talk sells but in motion pictures action is demanded. "Subhadra" of Prafulla has no action at all. It is all talk and bad, empty talk at that, framed in good motion picture technical art.

Though some liberties are taken with the old subject to strike a topical note in the propagation of the peace theme, the story is the same tiresome stuff of a marriage tangle.

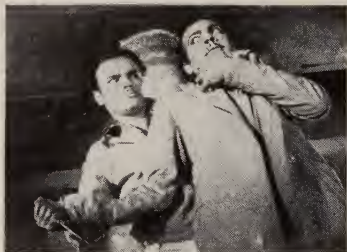
Subhadra, the sister of Lord Krishna and Balram, is the centre of the theme. Balram wants to get her married to Duryodhan while Krishna has set his heart upon giving her to Arjun.

The two brothers quarrel over this and after a lot of silly give and take, Arjun is permitted to kidnap Subhadra and take her away as his bride.

The entire episode is insipid and becomes more so with Khandekar's unintelligent and unimaginative story development.



Danny Kaye is giving Virginia Mayo the fateful ring that shackles both in "The Kid from Brooklyn", a Sam Goldwyn Technicolor picture.



The most amazing story of magnificent adventure, sensational thrills, lilting music that ever thundered across the screen all these in

KAMAR PICTURES' "ZINDA DIL"

Directed by:- S. M. RAZA.



Starring:-

**MASTER SHIRAZ ★ RAJA SALEEM
MISS RAJNI ★ KAMAL PRABHA
SHAIKH (Comedian) ★ ILIAS
RAJESHWARY & NAWAB.**

Produced by:- Sultan Merchant,
Aziz Mistri ★ S. M. Raza.

Music by:- Aziz Khan Mastana.

Dialogues:- Muzafar Lakhnavi.

Songs:- Fahimi Simabi.

For Particulars:-

KAMAR PICTURES

Manekia Chambers, Top Floor, Dhobi Talao,
1st Marine Street, BOMBAY I.



First Muslim Family Picture.

Starring:- NAJMA, RAJ ADIB, & JAMU PATEL.

Music By:- SAJJAD HUSSEIN.

Directed By:- M. D. BAIG.

Story:- PREM ADIB

Producer:- JAMUBHAI PATEL.

For Particulars apply:-

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Not in a single foot does the story create any thrill, interest or suspense. The whole affair moves in a very lazy manner till every one gets fed up with the faces Ishwarlal makes and wonders why Winayak should have wasted such lavish settings on so poor a subject.

OH! VASANT DESAI!

As we have said before. "Subhadra" is a pleasant picture for the eye, having been shot in a masterly manner with good photography and pretty good sound recording. The technical polish of the picture is outstanding. But the story, which is hardly any film story, fails absolutely and with it fails Winayak's energetic direction. For, what is direction without good story-telling? And in "Subhadra" there is just no story to tell. Thanks to Khandekar!

The Hindi dialogue is very poor and though some of it while touching a few prevalent topical sentiments, gets some public response, the dialogue in general lacks ideas and good forceful words. Pandit Indra should by now know that a good dialogue means a good idea expressed in good words. All the different song writers seem to have conspired to give rather poor song compositions, while the music of Vasant Desai is as insipid as usual.

Whatever may be the actual musical knowledge of Vasant



Recruit Miss Mino sings well and dances a bit. She wants a break on the screen. (Address with "filmindia")

Desai, he has proved himself utterly useless as a music director for motion pictures. His has been a formidable record of unsuitable and unpopular tunes through different pictures. And yet these Maharashtrian producers, who spend lakhs on their pictures, can't show the primary enterprise on employing someone else more qualified than Desai for film work.

The editing of Madhav Kamble is pretty slick and so is the laboratory work. The sets are beautiful throughout.

THE TWO SHANTAS

From the players Shanta Apte, though she looks a bit too heavy for the camera lens, gives an excellent performance. As Subhadra she has given, perhaps, the best performance of her screen career. Her music, however, is far far from being pleasant. It is high time, Shanta gets some one to play-back the songs for her.

Shanta Rin also gives a sparkling performance as the queen of the untouchables. Prem Adib is pretty good as Shri Krishna and moves about with an ease that suggests long acting experience. Salvi hasn't much to do as Balram except to look and act a fool. He does it with bad accent of Hindustani.

Ishwarlal, Yakub, Jog, Meenaxi and Nimbalkar are complete misfits in their roles. As Arjun, Ishwarlal plays a ridiculous role and makes funny faces all along. Yakub tries to look dignified as "Duryodhan" but ends by impressing us as a tiny goonda. He makes an unholly mess of the Hindi diction. Jog plays "Narad" in a manner that must remain a standing insult to the great sage, while Nimbalkar, as Shakuni, gives another ludicrous portrayal too stupid to be tolerated. As "Rukmini", Meenaxi helps only to prove the poor taste Krishna had in selecting his favourite wife.

The others are too rotten for words, including Damuanna Malwankar, whose talent is wasted on a stupid role.

"Subhadra" is a poor entertainer. In fact, it is intensely boring. The only good aspect of the picture is its technical work.

A Line-up of Super Entertainers for 1946-47.

(1)

KHUSH NASEEB

Director:

VITHALDAS PANCHOTIA

Starring:

Padma Devi, Rukmini Devi, Vithaldas Panchotia.

(2)

RUT RANGILI

Starring:

Manorama, Al Nasir, Majnu, Zamrud Sultana, Suhbasini, (Double M. A.)

Director:

ROOP SHOREY.

(3)

KHAMOSH NIGAHEN

Director:

MOTI B. GIDWANI

Starring:

Manorama, Pran, Al Nasir, Suhbasini, (Double M. A.)

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'Hum-Ek-Hain' Purposeful Picture Worth Seeing !

**Santoshi Makes An Impressive Start !
Durga Khote's Excellent Performance !**

"Hum-Ek-Hain" is a good Prabhakar picture for the single reason that it has a theme with a purpose that ought to find a response in the hearts of millions in our country.

The story portrays in a symbolic manner the present political differences in the country and provides a message of love and unity. Though the whole job is rather crudely done, the very attempt of the producers to give a purposeful picture, in the midst of discouraging environments, is extremely praise-worthy.

Opening the story with a famine, we are shown Ma, a landlady, giving shelter to three orphans: Yusuf, the Muslim, John, the Christian and Durga, the untouchable. With Shankar, her son, they make a happy fourome in the idealistic home of Ma.

In Ma, the author wants us to identify Mother India and in the small children we are asked to spot

HUM-EK-HAIN

Producers: Prabhakar Film Co.

Language: Hindustani

Story, Dialogue & Songs: Santoshi

Music: Husnalal & Bhagatram

Art: B. D. Thatte

Photography: Surendra Pai

Recording: G. N. Damle

Cast: Durga Khote, Kamala

Kotnis, Dev Anand

Rehman, Ramsingh

etc.

Released At: Central, Bombay.

Date of Release: 8th June

1946.

Directed by:

SANTOSHI

the different communities, obviously in conflict with one another.

The children grow up under the kind and selfless love of Ma and soon become adults.



Ehagwan and Agha start on a fishing expedition in "Shake Hands" produced by Gautam Chitra.

Shankar the Hindu looks after the Zamindari, John, the Christian, becomes a doctor, Yusuf, the Muslim, becomes a sportsman while Durga, the untouchable, remains the common sister of all. All claim an equal share in the estates of Ma.

The boys, Shankar, Yusuf and John, take brides of their respective communities and live happily under Ma's selfless benevolence and love.

The hostile element is now introduced in Chhote Babu, a frustrated lover of Vidya, Shankar's wife. Chhote Babu poisons John's mind and gradually of the others, till the brothers begin to look at one another with suspicion.

Very soon there is a split in the family and the brothers leave Ma's home with their respective families and begin to live apart.

Chhote Babu prosecutes his vengeance further and sets fire to Ma's fields. Ma rushes to the fields to save the corn. Ma's danger brings the brothers to their senses and they rally round her as of old—children of one mother. Chhote Babu is soon exposed and



Usha Sehgal, Prithviraj and Sajjan play superbly their unique roles in "Deewar" our greatest stage hit.

the picture ends with the high emotional note of "Hum-Ek-Hain".

SANTOSHI IMPRESSES

As we have said before, the best part of the picture is its purposeful theme which justifies a million mistakes. And the picture has a number of crude mistakes. Photography and sound maintain the usual Prabhat standard. The music is rather poor. The song compositions are quite suitable though not weighed with any deep philosophic meaning. The dialogue of the picture is quite nice and suitable but it could have been still more forceful in certain emotional situations—especially when Ma rushes to the burning fields. The screenplay development lacks imagination. With such a fine theme, a world could have been put into the story. But it is rather a tall expectation from mediocre brains.

Considering that this is his maiden attempt, Santoshi makes an impressive debut as a film director. He seems to have put in an honest effort to achieve something and though the picture lacks ideal direction, Santoshi's attempt must still be considered as praiseworthy. With a little encouragement, Santoshi can easily make a good director, at least far sight better than several stupid fools we have now in the country. We wish him all luck.

DURGA'S PICTURE

"Hum-Ek-Hain" is Durga Khote's picture and the great lady has not failed us. She gives an inspired performance in a role that fits her like a glove and makes the others look like struggling amateurs. As 'Ma', she lives in the spirit of her symbolic role and we doubt whether any one else could have acted the part better. Of course, Santoshi must have had precious little to do with Durga's performance. When Durga gets a role like that she knows best what to do with it and few directors can teach her.

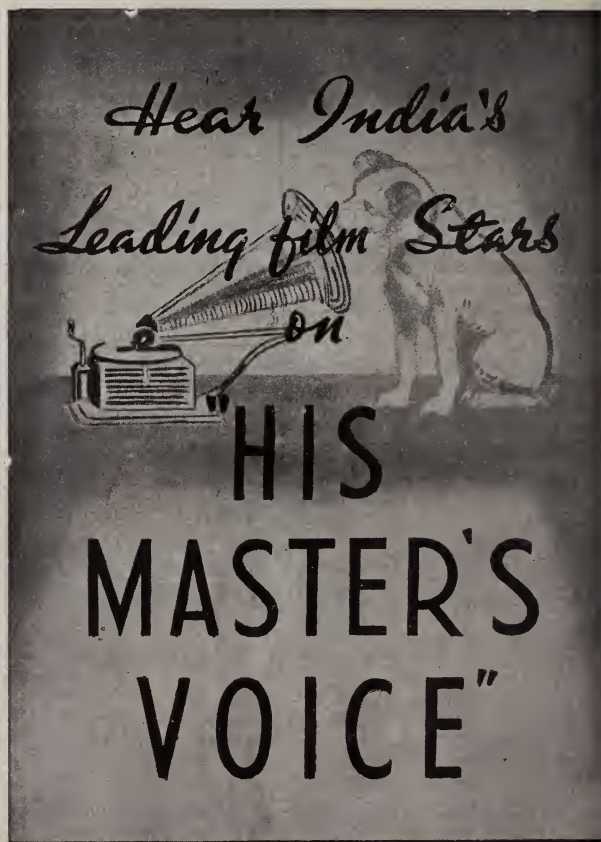
From the new comers, Rehmaa, playing as Yusuf, struck us as a useful addition to our screen talent. Dev Anand is a good second-rater and does pretty well as Shanker. Alka Achrekar is not

bad as Durga, the untouchable girl of the family.

Kamla Kotnis proves rather disappointing. In close-ups she looks aged enough to be the hero's mother and though she speaks and acts pretty well, her screen appearance goes terribly against her throughout the picture. She looks like a woman who has left her youth twenty years behind and that is not much of a qualification for a heroine.

From the others, Ramsing seems to have some acting talent that can be usefully used. He gives quite a good performance as Chhote Babu.

Whatever the defects, "Hum-Ek-Hain" is still a picture worth seeing, though it bores a bit in parts due to defective story-development and rather sketch direction.



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Woes & Echoes

(This is the reader's form—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

YOUR BAD STARS

"The other day I had the misfortune of seeing Atre's "Dulha" at the most 'ancient' theatre of Bangalore, the Majestic. The picture can best be summed up in this one word 'stupid'. The story stretches one's imagination to the utmost. There are innumerable coincidences which are at best foolish. Then there is Charlie's slapstick which no intellectual will tolerate for a single moment. And above all here is the greatest tragedy of Chandraprabha acting the role of Asha, the heroine. She is easily the ugliest star we have amongst our toplineers. Half the picture is not heard or seen due to rotten recording and bad photography. Whatever is seen is miserable owing to very poor direction of Manibhai Vyas."

V. K. Fazlur Rahman.

BANGALORE.

PALACE, INDEED!

"The New Talkie Picture Palace of this town has rather unfortunate furniture. We pay ten an-

nas and are obliged to sit on benches which oscillate to and fro with a 'kir-kir' sound on a slight shifting. The result is that the filmgoer is perturbed and annoyed."

NELLORE. Md. G. Mohiuddin.

WELL, JAGAT NARAIN?

"The attention of Messrs. General Talkies Ltd., Chandni Chowk, Delhi is drawn to their management of Nigar Talkies, Cawnpore. Here in Cawnpore four picture houses are being run under Messrs. Jagat Talkies of Delhi but less goondaism is found at other places than at Nigar. Here the booking clerk, police and the goondas are mutually interested in the black-market and no action is being taken by the manager and the assistant manager. Rs. 0-5-0 and 0-10-0 tickets are sold for 0-10-0 and Re. 1-0-0 respectively with the result the public is put to a lot of trouble."

Mrs. Indra Devi Shukla.

CAWNPORE.

THEY DO, DOCTOR

"The June issue of your 'film-india' says there is great scarcity of raw film which is being sold in blackmarket at sky-high prices, sometimes tenfold of the control price. But when I see Indian pictures I am forced to think the other way if the producer has only to pick it up and turn it into the most hopeless and filthy pictures ever produced. Below are some pictures I have seen in the last two months.

1. "Pahle-Aap" 2. "Biswi Sadi" 3. "Chand Tara" 4. "Gouri" 5. "Lady Doctor" 6. "Nai Ma" 7. "Piya Milan" and in the last but not the least less absurd, the king of all, "Sawan" of Sanjiwan Art.

"Don't they confirm my assumption, Mr. Patel?"

Dr. J. K. Bhatnagar.

RAMPUR STATE.

WISE MAZHAR

"Mazhar Khan has not once failed on the screen because he plays roles that suit him, and even those he plays sincerely. If only our other 'glamorous' stars play roles that suit them instead of the 'handsome' 24 year-old hero and the 'beautiful' 18 year-old heroine, when they are actually twice that age, they will not heap so much ridicule on themselves as they are doing now. Don't they at least envy Mazhar for the praises you shower on him or have they adopted the motto—Art for money's sake?"

V. K. Fazlur Rahman.

BANGALORE.

LOVE ME, LOVE MY DOG

"I have not yet seen the picture "Sikandar", "Bharat Milap" and "Ram Rajya" though they were released at Calcutta before the year 1943. On an enquiry from the local E. I. Rly. Cinema authorities I discovered that the distributors of the above pictures (M/s. Evergreen Pictures, Calcutta) are not interested in booking these pictures without a dozen of rotten



Is it by any chance an attempt at poisoning? In Navyug's "Paroo", Ranjit Kumari becomes the nurse.

pictures with each of them. What kind of business policy is this?"
JAMALPUR. *G. N. Sinha.*

YOU DESERVE IT

"Recently I had the misfortune to see "Bhaunvra" Ranjit's new flop. That was because you have not as yet reviewed the picture in your "filmindia". It would be much better if Saigal retires from the screen. He is losing his reputation (if any left), more so in Bombay pictures. The less I talk about Mr. Kedar Sharma's direction the better for him."

N. Yeshwant Kumar.
POONA CITY.

DIRTY TRICK.

"In such a big town as Secunderabad, there are hardly half-a-dozen theatres, excluding the English Theatres. The managers of these theatres, taking the best advantage of the inadequate number of picture-houses, have adopted a devil-may-care attitude and seem to have no more concern for the comfort of the cinema-goers than they have for their dogs.

"The conditions that are prevalent in most of the theatres are

quite appalling. Whenever the managers see a good crowd for any picture, they at once stop issuing tickets to the 3rd and 2nd classes when hardly half the number that could normally be issued are sold out, in order to divert the public to go in for higher classes.

"What should be done to put an effective and immediate stop to such unscrupulous and unhealthy methods being resorted to by the managers?"

V. Narasimham.
SECUNDERABAD.

RAM RAJYA?

"Some of my respectable and reliable friends told me that it was very dangerous and troublesome to go to the night shows in small towns. They said that on their way home at about 1 o'clock one night, they were confronted by some policemen who looked suspiciously at them. They asked my friends where they had gone. On their telling the truth, the police demanded their tickets. Unfortunately they had thrown them away. The policemen took them to the station and

it was only after my intervention were they released. The policemen said that they did so, because they suspected my friends of gambling at night. Now, I have come to know that it is the same thing in the case of many film-goers in smaller towns. Will the authorities concerned take note of this, and see to it that similar happenings do not occur in future?"

MADRAS. P. Raghurama Nayak.

BAD VENTILATION

"What pains me most is the smoking nuisance in the cinema halls when the show is on. With the beginning of the show the entire hall becomes clouded with smoke screen. This causes boredom and spoils all pleasures of a show. The continuous inflammation of eyes created by smoke finds enough reason for a cinema-goer like myself to quit the hall in disgust and silent protest even before the interval. So much for myself. Next to it, complaints come from the female members of my house who sometimes happen to be in my company.

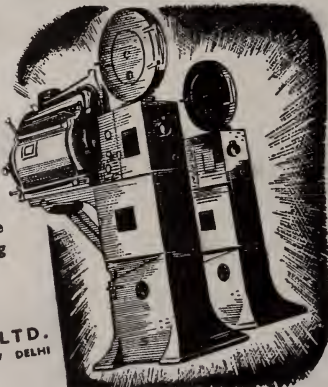
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Dhulia has a tough time in "Dhanwan," a comedy produced by Sunrise Pictures.

"The ladies as a body have every right to seek protection from this smoking nuisance. The cinema authorities should take note of this in their interest and do the needful in time in order to avoid partial boycott of pictures by them."

CALCUTTA. S. N. Gupta.

ALL THE SAME

"Though a Mysorean myself, I simply shudder at the thought of visiting a Kanarese picture and so does every sensible Mysorean. The local producers, as we have heard and seen, are bent more upon making money than upon presenting some entertainment to the public by producing some really good pictures. They have only been taxing Mysore's public, which has been hitherto unnecessarily generous towards them. Why don't they realise that it is never too late and try to take a lesson from some of the Hindi film-producers and directors? It is high time they wake up and act."

MYSORE. B. K. Salyan.

OPTIMISM

"I wish to protest through you against allowing vendors in cinema halls. Apart from filling the hall with heart-rending shrieks and making one feel like being in a fish market, they become a source of considerable nuisance at times.

"I had gone to one of the halls in Benares along with other friends to see a picture. There were many students present in the hall as the examinations were over. A pandiwalla was passing between the seats. Suddenly he tripped forward on a piece of banana-skin and fell on two men. His pans came as a shower on me and cigarettes and bidis were dancing all around in the hall. The worst of it all was that the Manager tried to defend him. It was the considerable number of students present which forced him to silence.

"I can't understand the need of vendors inside the hall when all the cinema houses practically have shops selling the necessary things just inside the cinema compound. I wish the Municipalities or better still the local Govt. take notice of this and stop this dirty practice."

MEERUT. L. D. Tewari.

A YEAR MORE

"With the relaxation of controls over paper, news-print, etc. is it not possible to consider the question of publishing 'filmindia' twice a month instead of once as at present? If this suggestion is not practicable, as an alternative you may at least increase the num-

ber of copies of "filmindia" and thus make it available to the public in large number."

Ch. Gopal Krishnamurthy.
HYDERABAD.

LATE VOW

"In spite of your severe criticism of "Dr. Kotnis" produced by the great Shantaram, I went to see it with my friend who insisted upon seeing it. And really Mr. Patel you are correct. My money and time were wasted.

"From this day I have taken a vow that I will see only those pictures which you will recommend.

"Mr. Patel I really congratulate you on your bold intelligent and fearless criticism."

AHMEDABAD. G. D. Vasavada.

ASK REFUNDS!

"You must be aware that in certain Delhi cinemas there are obstructing pillars right in the middle of the seating accommodation. Especially cinemas such as the Majestic, Moti, and Jubilee talkies are having pillars that block the front of certain seats completely, not allowing one even a partial view of the screen. People who buy tickets outside from the black market are not aware of this anomaly while paying the money but as soon as they enter the theatre and take the seats they discover a big pillar standing between them and the screen.

"Is this not unfair? I feel the proprietors of the cinemas in question should not sell tickets for such seats from where people cannot see the show for which they shell out their hard-earned money. These seats must always remain vacant but under no circumstances the members of the public be made to feel like fools when they sit here after buying a ticket in the terrific rush."

Wazir Chand Chopra.
NEW DELHI.

IN FREE INDIA

"We were comfortably accommodated in the second class of the Crown Talkies. The film "Bhakt Raj" had hardly run for half an hour when the electricity suddenly failed. The entire hall was plunged into darkness and the fans stopped working. The manager

soon appeared near the screen and asked the patrons to wait patiently at their seats for ten minutes by which time he expected the light to be restored. Fifteen minutes passed but the darkness did not seem inclined to leave the silver screen. We may forget the most interesting picture seen, but not this fifteen minutes' trial.

"All sorts of whistling, thundering laughter, filthy language and cat-calls could be heard and cigarette pieces, paper-balls and empty match-boxes poured in from all sides. Our patience was soon exhausted. Heat, suffocation and other elements of nature could not be controlled, but Sir, what about the rest of the nuisance? We left the hall and demanded our ticket money, which was refused. We had not the courage to re-enter the hall and so returned home sadly disappointed. How and when will this sad state of affairs improve?"

LUCKNOW. P. K. Tandon.

ISN'T IT A PITY?

"'Filmindia' and other journals have been crying hoarse for new faces on the screen. You have been uncompromisingly advocating screen career for talented family girls and have described at times numerous fears in the public mind as baseless. But the producers, on the contrary, are proud in presenting such shots from their lives which not only wipe clean all your efforts in this direction but confirm the fears in the public mind. Navyug's 'Din Raat' is a sorry reflection on the moral status of film people and if this is what they think about themselves, no amount of propaganda by you will help and the screen will continue to attract only other girls instead of talented lovers of art from Indian homes. The film industry will thus remain a monopoly of the runaways and will never get out of the rut."

INDORE. Jasvant Singh.

IT IS

"The sanitary conditions in all the cinema halls of this city, excepting the English ones, are deplorable. Due to inefficient ventilation the atmosphere during the show, becomes dreadfully congested, filthy and choking. Muck,

dirt, filth, squalor, ill-ventilation, uncomfortable seating arrangement, insanitary lavatories, bad management, incivil and crude staff, rotten projection etc. are some of the usual characteristics of these picture halls. The buildings are wretched and deserve to be pulled down (You will be surprised to learn that due to excessive rains, the entire building of the Jagat Talkies had recently tumbled to the ground! Fortunately the accident took place during the day, three hours before the first show was due to start.) In such an unhygienic atmosphere one finds it difficult to enjoy a picture. What a damnable thing! Mr. Patel!"

Mrs. Sharda Devi Awasthi.

CAWNPORE.

NOTED

"I am out and out an Indian film fan. For the past three years I have not seen a single foreign picture nor do I want to see any in the future. I read only one film magazine and that is 'filmindia'. Therefore I request you not to mar the beautiful pages of 'filmindia' by dealing with films produced outside India. Most readers, I am sure, like 'filmindia' in its present form and they also know very well that it is a 'fan-

paper' and not the producers' as some people seem to think."

V. K. Fazlur Rahman.
BANGALORE.

CREATIVE, EH?

"While advertising English films on 'Hindustani' posters, some of the cinema houses provide very amusing reading by translating the names of these pictures in 'Hindustani', as for instance:—

"Gold Diggers" was translated as "Sumeri Khanjar" "Captain Blood" as "Khuni Kaptan", and "Tale of Two Cities" as "Do Sheronki Doom."

"Would it not be better if they stick to their original names?"

INDORE. Firoz J. Bode.

O. K.

"It has become habitual here at the Wheeler's stall to sell the 'filmindia' at Rs. 3/- or 4/- and that too is very difficult to get. It is the only stall where we can get the magazine. But it is very difficult here, rather impossible for us to have the copy due to pitch-dark marketing. The stallwala, of course, is compelled to sell at heavy rates as he gets only 5 copies of the magazine for the whole town, and there are lots of purchasers who are even willing to pay Rs. 5/- for a single copy. It is better Mr. Editor, if you take



Geeta Nizami and Biman Bannerjee have a love scene on the sands in "Moti", a Navyug picture.

September 1943

up the matter with the head office of Wheeler's to check this unhealthy practice and get his quota of supply increased."

R. N. Gupta.

GORAKHPUR. U. P.

CADDISH?

"In Bangalore city the picture houses screen the Maharaja—the King of Mysore, at the end of every show. I have noticed that only a microscopic mass pay their homage by standing; while the others rush out of the picture house like "whipped dogs out of a dog kennel". Is not the King of Mysore our own monarch of Mysore?"

BANGALORE. S. A. Khader.

SHOWMANSHIP?

"It is very sad that your beautiful production "Draupadi" was released here at a House which is not worthy of a great picture. "Ritz" is most inconveniently situated in a corner of the city, and its machine being old the light on the screen is dim and the sound inaudible. Its Rs. 1/12/- seats are long rows of semi-circular benches, and are most uncomfortable. A fat lady sitting in front of us was protruding from all sides and the poor gentleman accompanying her had to leave one of her adjoining seats vacant to allow her some extra space. And then fans. About a dozen electric toys, that decorate the ceiling, laugh over more than five hundred heads, and move carelessly like a band of age-worn drowsy lotus-eaters. An old man had actually brought a hand fan with him. I must call him Confucius of the day!"

DELHI. Nemi Chand.

MY FRIENDS?

"I very solemnly crave for a few lines of your esteemed magazine to ventilate my grievance about the Nigar Talkies, in the capacity of a lay filmgoer. In this 'notorious' cinema hall of this great industrial town black-marketing is carried on almost everyday on a very 'grand' scale. The jobbers find the place very congenial to carry on the filthy business without any check or restraint. These nasty and burly fellows create daily a scene at the booking window and put the simple cinegoers to a lot of trouble and inconven-

nience. It is horrifying to see some of these sturdy and corpulent fellows jumping above the heads of the cine-goers to easily make their way to the booking window, thus physically hurting other persons and disfiguring their clothes. Very often abusive language is used, even blows are exchanged and the cinema hall assumes the appearance of a tiny 'battlefield.' Because of these rogues the queue-system cannot be maintained. Many reports have been made to the managements of the theatre but to no purpose. In



There is nothing in her eye, Zahur! Jyoti wonders in "Dharkan", a social picture.

spite of the insistent demand of the picturegoers for an adequate and fair system of ticket distribution, there is no response from their side. Will you Mr. Patel, move your friends, M/s. General Talkies Distributors Ltd., Delhi, owners of this cinema to take immediate steps to remove these sad conditions? Thanks!"

Pandit Jwala Prasad.

CAWNPORE.

POOR, ME!

"Have you ever seen a Burnese film, Mr. Editor? Burma too is producing some good films: social, historical etc., and some of the Burnese stars have good flair for acting, and display good traits and talents; and their qualities of act-

ing are not inferior to those of the Indian stars. They also create many a bright and breezy scene and situation peculiar to their customs and history which is very interesting to see.

"But the pity is that with my little knowledge of Burnese I am unable to understand the theme and its significance; and the cinema management too does not give even a short synopsis of the story either in Hindustani or English to enable us Indians to understand it.

"So, if you can manage to give reviews of some good Burnese films occasionally in "filmindia", it will make the magazine popular in Burma and the Burnese film industry too will appreciate your judicious reviews and suggestions. So what do you think of this, Mr. Editor?"

RANGOON. H. A. Rahman.

UTOPIAN

"JUDAS points out that about 350 pictures are being produced every year in India. Whereas your rate of reviewing pictures is five to eight per month at which rate you will be reviewing about 75 to 80 pictures per year, that is, one fourth of the total production. Out of 75 to 80 reviewed pictures, you hardly recommend a score of them. To take a specific instance, we in Nagpur received about a hundred pictures within the last six months out of which you had reviewed only 26 in your esteemed magazine. The reviewed pictures were: 1. 'Rattan', 2. 'Dr. Kotnis', 3. 'Vikramaditya', 4. 'Ek Din Ka Sultan', 5. 'Phool', 6. 'Sharbati Anken', 7. 'Maharathi Karna', 8. 'Taramati', 9. 'Din Raat', 10. 'Bhartarhari', 11. 'Chand Tara', 12. 'Dhawan', 13. 'Chand Chakori', 14. 'Dhanna Bhagat', 15. 'Krishnarjun Yuddha', 16. 'Kaise Kahun', 17. 'Lakha Rani', 18. 'Laila Majnu', 19. 'Mun Ki Jeet', 20. 'Sawan', 21. 'Nala Damayanti', 22. 'Shirin Farhad', 23. 'Pannadai', 24. 'Paristan', 25. 'Tadbeer', 26. 'Village Girl'. Out of these also you recommended 1, 3, 4, 5, 6 only—"Dr. Kotnis" of course I saw before the review appeared and I could not wait longer for the review when the Shantaram brand picture was actually run-



Shobha seems to be bent on mischief in "Safar" a social story of Filmistan Ltd.

ning in the town. Anyway you can judge for yourself that Rs. 2/- spent per month on your magazine have brought me a saving of Rs. 10/- to Rs. 15/- per month. I am highly grateful to you for this and I think that if others also follow the same line of action, it won't be long when many of the petty concerns shall become bankrupt whereas the remaining ones shall take serious notice of our action and shall try their utmost to give us better stuff."

M. P. Mahendra.
KAMPTEE C. P.

SEEING IS BELIEVING

Before seeing your "Draupadi", I had often discussions with my friends and relations and almost all of us were convinced that you commended "Draupadi" so much because it was your own production. So did we think regarding Sushila Rani. We thought that you were commending the beauty and talents of Sushila Rani simply because she was your secretary and that you wanted to give her a lift in the film industry. Now that I have seen the picture I admit that "Draupadi" is a nicely directed

production. Sushila Rani really gives an excellent performance and she really deserves all the praise that you gave her. But can't you help other producers and directors to produce and direct good pictures? They have been giving us rotten pictures one after another."

LUCKNOW. Ganesh P. Akhila.

PROD THEM!

"Eight months ago, JUDAS, in his characteristically convincing manner, made a fervent appeal for the setting up of Municipal Theatres in all our towns and cities. Many a project has since been discussed and decided upon by the different Provincial Administrations and Committees, both National and otherwise, but there is, as yet no hope for the early realisation of Municipal Theatres, although a small start has been made in Bombay.

"Autocratic Advisors, who ruled the Provinces, have been replaced by elected Ministers, but the scheme, which is as important as any other Nation-building project, lies where it was eight months ago. Finance ought not to be a reason for this wanton negligence, for a Municipal Theatre is a good investment, which will yield quick and reasonable returns.

"Our Politicians may shout at the top of their voice that freedom

has come to India and that the British are quitting the land, but the deliverance of our masses will not come, unless and until we make their life worth living. And for this purpose, a theatre in every important village is an urgent necessity."

BANGALORE. N. S. V. Chalam.

ASK HIM

"Seth Jagat Narain owns three cinemas in Delhi viz. Jagat, Novelty and Ritz. The first two are well situated while the third is out of market and out of easy reach on account of insufficient, irregular and expensive conveyance, with the result that good pictures and specially those meant for families are badly murdered there. That is why I call it 'Burkley's Castle' where pictures like 'Parakh', 'Bhaijan', and 'Vikramaditya' were recently murdered and now comes the turn of your "Draupadi". Could it not be released in either of the other two houses after stumping off the pictures running there at present? Is it not the bad snowmanship of a topmost exhibitor in Northern India or is it a trick of the topmost distributor to let down good pictures held by other distributors or a way to denounce a director like you?"

Bhola Dayal Mathur.
NEW DELHI



Mazhar Khan uses firmness with Shanta Patel in "Naiyya", a social story under Mazhar's supervision.



R. D. PARENJA (Bombay)

Having completed "Sona Chandi", Producer R. D. Parenja is still on the hunt for an educated girl to play the leading role in his next picture. It is reported that he has made a good job of "Sona Chandi" and the second one that he is planning is likely to be still better. We wish Producer Parenja introduces all educated newcomers in his pictures as the film industry needs educated talent badly.

SHAHZAD PRODUCTIONS (Bombay)

It is hard to beat the sincerity with which Producer Shahzada Iftkhar is preparing the script of "Veena", his maiden directorial assignment, starring glamorous Veena in the title role opposite Ashok Kumar. The story has many a pathetic situation and should suit Veena ideally, who is always noted for tragic and dignified portrayals. As a lot of care is being taken over small details Producer Shahzada Iftkhar's "Veena" promises to become good motion picture entertainment.

PUNJAB FILM CORPORATION (Bombay)

Producer-director Walli tells us that "Dekhhoji" is ready for the Censors. The rights for the South have been purchased by Movie Exchange, Bangalore, and Manek Film Distributors for C. P. and C. I. The proposed trip to Arabia for putting realism into "Sherazi" has not yet come off but we are sure that Producer Walli will not give up this idea so easily.

In the meantime Producer Walli is working on the scripts of "Roop Rang" and "Padmini". In both these pictures, charming Mumtaz Shanti will play the lead.

FILMISTAN LTD. (Bombay)

"Eight Days" starring Ashok Kumar and Veera has made good progress in the hands of Director

Dattaram Pai. "Shehnaï" a social with lilting melodies and an important cast such as Indumati, Rehana, Nasir Khan and V. H. Desai is more than half-way through. Director P. L. Santoshi thinks that "Shehnaï" will click at the box-offices and is working hard on it. One, however, cannot help congratulating Rai Bahadur Chuni Lall, who is at the helm of affairs in Filmistan, for the quick and yet smooth way in which pictures are being produced under different directors.

The shooting of "Sindoor" with Kishore Sahu as the hero and his wife as the heroine has already begun and this picture is likely to be ready in a couple of months' time. "Safar" is still awaiting release at the Roxy Talkies, Bombay.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is labouring hard over little Suman

Sule who has an important role in "Sona", which is being directed by Mazhar himself. "Sona" has a powerful story and a cast led by Dixit, Madhuri and Munnawar Sultana.

K. ABDULLA PRODUCTIONS (Bombay)

"Hamjoli" is scheduled for release as the attraction for the 1d season at the Majestic Cinema, Bombay. "Hamjoli" stars Nur Jehan, Jairaj and Ghulam Mohammed. Producer K. Abdulla is on tenter-hooks these days and is eager to find out the public reaction to "Hamjoli". He has not to wait long for it.

J. M. R. PICTURES (Bombay)

Director Sadiq tells us that he has made "Sham Savera" an even more interesting proposition than "Rattan". This is, of course, hard to believe but we know Director Sadiq does believe in giving an



Geeta Nizami is annoyed with Randhir in "Paroo", a social story of Navyug.

emotional story to the public. "Sham Savera" features Suvarnalata and Wasti.

BOMBAY CINETONE LTD. (Bombay)

"Samrat Ashok" is fast becoming a major headache to Producer K. B. Lall, who is trying to complete it for the last one-and-a-half years. We wish him the best of luck in completing "Samrat Ashok" as early as possible.

"Samrat Ashok" stars Veena, Shamim and Sapru.

RANGMAHAL LTD. (Bombay)

Dr. Safdar 'Ah' believes in speedy work and it won't be long before we hear that "Bhookh" has been completed and to his thorough satisfaction. "Bhookh" introduces a new-comer Husna opposite Sheikh Mukhtar.

Dr. Safdar 'Ah' is preparing the scripts of "Kisan Ki Gai" and

"Haider Ali", the next two productions of Rang Mahal Ltd.

JAYANT DESAI PRODUCTIONS (Bombay)

"Maharana Pratap" is running at the New West End. In spite of the title, the picture hardly comes under the category of historicals. The only attraction about "Maharana Pratap", is Khurshid, who sings sweetly and looks as charming as ever.

CHAROLIA PRODUCTIONS (Bombay)

Director Shah has completed his musical comedy "Shikarpuri" featuring Shamim, Geeta Bose, Kamal Zamindar and himself.

Shree Natraj Film Exchange of Karachi have purchased the rights for Sind and Baluchistan and that of the South have been bought by the Royal Film Circuit, Bangalore.

MURARI PICTURES (Bombay)

Director Mohan Sinha has got both his pictures, "Omar Khayyam" and "1857", censored and will release them whenever he gets facilities for release.

"Mere Bhagwan", a social story featuring Surendra, Wasti and Menka Devi, has gone on the floor as also "Chitor Vijay" a historical subject featuring Surendra and Raj Kapoor.

KIRTI PICTURES LTD. (Bombay)

"Dur Chalen" directed by Phani Muzumdar and featuring Naseem (Jn.), Damayanti Sahani and K. C. Dey is ready for release. "Hatam Tai" directed by Shetty has gone on the sets and has Surraiya in the heroine's role.

INDIAN NATIONAL PICTURES LTD. (Bombay)

"Dak Bungalow" is another picture directed by M. Sadiq with popular lyric writer Madhok composing the songs. The muhurat of "Dak Bungalow" was performed on the 12th August at the Shree Sound Studios when there was a lot of exchange of good wishes between technicians, directors, writers and other personalities of the film world. Surraiya leads the cast consisting of Wasti, Shahzadi, Gope and M. Esmail.

GAUTAM CHITRA (Bombay)

Director Bhagwan has nearly completed, "Shake Hands" a thriller. The picture features Agha



KHURSHID ★ MOTILAL

IN

Ronjit's

THRILLING SOCIAL

MOORTI

WITH

PADMA BANNERJI & KAMAL ZAMINDAR

Director:

CHATURBHUI A DOSHI.

Drawing Crowds at:—

ROYAL OPERA HOUSE



d Shanta Patel. Two other fillers are being planned as future productions. They will be directed by Nanabhai Bhatt and Jwant Bhatt.

UJRA BHARAT LTD. (Bombay)
"Bhanwar" is expected to be released in October. Pretty Sham is the heroine of "Bhanwar" and others in the cast are Balwant Singh and Nirupa Roy. Director Adhul Kumar Patel has got the script work of his next two pictures ready. They are called "Garvaen" and "Shaheed".

BRIGHT PICTURES (Bombay)
Produced by H. K. Malhotra and directed by Rajendra Sharma, "Chehra" is completed and awaiting release. A couple of attractive injabi folk dances, it is reported, has been included in "Chehra" to add to its entertainment value.

UGAL PICTURES (Bombay)
Director S. Bhatia is determined to complete "Do Naina" in a month's time and is working day and night to prove to us that he can do it and do it well too.

MAHAR PICTURES (Bombay)
Producer-director Baburao Patel is getting "Gvalan" censored in fortnight's time and then it will be released in all the key cities of the country. "Gvalan" is a village story starring Sushila Rani and Trilok Kapoor, with David, Pin Gupta and Madhuri in other important roles.

K. O. RADIO PICTURES (Hollywood)

Five Samuel Goldwyn productions, three of them in technical colour have been announced as K. O.'s future attractions. They are, "The Bishop's Wife", "Earth and High Heaven", "The Best Years of Our Lives", "The Secret Life of Walter Mitty" and the recent Danny Kaye comedy, "The Kid From Brooklyn." Among her four pictures which have been nearly completed are "Notorious" starring Ingrid Bergman and Cary Grant and directed by Alfred Hitchcock.

LUPTON FILMS (Bombay)
Raja Yagnik is awaiting to release his two thrillers, "Silver Screen" and "Tilasmni Heera". The next one is a social which Direc-

tor Bhagwan will direct. It features Madhuri.

SUPER PICTURES (Bombay)

Director Raman Desai has nearly completed the jungle picture "Ban Rani" and preparations for "Son Of Toofan Mail" are being made.

FILMDOM (Bombay)

Shanta Patel and Dilawar feature in "Golden Night" a sensational thriller which is fast nearing completion.

RAI SAHEB CHANDANMULL INDRA KUMAR (Bombay)

Shorey Pictures' "Khamosh Nigahen" directed by Moti B. Gidwani is making steady pro-



Recruit Bhookhan Bhagat, of 59 Free Street, Newtown, Johannesburg, says he is "Ashok Kumar of Africa". Why not call the bluff?

gress. It features Subashini. Another picture which Director Shorey is directing is "Rut Rangi".

RANJIT MOVIE-TONE (Bombay)

"Moorti" starring Khurshid and Motilal and directed by Chaturbhuj Doshi is being released at the Royal Opera House after "Dharti".

PEOPLE'S THEATRE (Bombay)

"Dharti Ke Lal" the maiden production of People's Theatre, directed by journalist Ahmed Abbas, should be released at the Capitol by the time this issue is

in hand. The picture has already won praise from Mrs. Sarojini Naidu and some foreign press correspondents. Abbas has now only to get the seal of public approval, for the masses are the real filmgoers.

NAVYUG CHITRAPAT LTD. (Poona)

"Moti" featuring Geeta Nizami is likely to be finished soon with "Shikayat" and "Paroo" following in quick succession.

Their "Room No. 9" did not at all prove popular with the masses.

NAVA ZANKAR PRODUCTIONS (Bombay)

This new company will picture Indian classical music on the screen through the help of well-known classical singers. Different moods according to the various ragas will be shown in picturization. The first of the series will feature the well-known singer Hirabai Barodekar.

RASIK PRODUCTIONS (Bombay)

"Parda" directed by Mahesh Chandra has Dulari in the leading role opposite Indriya Daman, a new comer. Others in the cast are Madanmohan, Rekha Devi, Shahnam.

VICTORY PICTURES (Bombay)

"Sher-e-Bengal" a stunt thriller has gone on the sets. Ramjibhai Arya is directing this picture. "Bhedi Dushman" is awaiting release.

PREM PICTURES (Bombay)

Prem Adib, a well-known star, has started this company with Mr. Janu Patel as partner. Director M. D. Baig is doing their maiden production "Kasam" with Prem Adib, Raj Adib, Najma and Janu Patel in prominent roles. The territorial rights for C. P. & C. I. and Bengal have been already sold out.

KAMAR PICTURES (Bombay)

Director S. M. Raza has half-finished "Zinda Dil" featuring Master Shiraz, Rajni and Nawab.

JAGANMOHAN FILM CORPORATION (Bombay)

Their maiden social is called "Amiya Dhara" and stars Durga Khote, Shobha Devi and others.

"Jhumke" Slanders Our Collegians!

Silly Emotional Hotchpotch Fails To Appeal

This is one of those silly pictures which appeal neither to the intellectuals nor to the masses.

The story of the picture is written by S. H. Manto who brags about being a prominent progressive writer. But all that he has shown in this picture is a college in which boys chase girls, plot to kidnap them and in other ways molest them. We wonder whether the writer, himself, has come from a college of this type, if ever he has been in one.

A STUPID PLOT

The plot of the picture is both stupid and transparent. Charanji, a Hindu tongawalla, brings home to his wife, Sundri, a pair of earrings which she had passionately wanted for a long time. He arrives with the earrings with the enthusiasm of a child and finds his wife being molested by Bansidhar, his neighbour. Charanji misunderstands the situation and after accusing his wife of disloyalty, drives his wife out of the house keeping his little daughter with him.

The little daughter, Munno in childhood and Krishna Kumari in youth, is taken by Charanji to Jamal Khan, a Muslim tongawalla and a friend of Charanji. This situation is forged to suggest the Hindu-Muslim friendship.

In Lahore, where Charanji and Jamal both live, Krishna Kumari soon grows up into a young maiden, now attending a college after her father making the usual sacrifices. This college is more like a brothel where the male students recite sexy love lyrics in the presence of the girls; the boys chase the girls from place to place; they even plot to kidnap them and what not. In this College there is no education being given nor is any professor seen. It is a wonderful institution, this "Jhumke" college in Lahore, the capital of the Punjab.

Jagdish, a bad boy—and they are all like him except of course

JHUMKE

Producers: Chitra Productions

Language: Hindustani

Story: S. H. Manto

Dialogue: Intiaz Ali Taj

Lyrics: Sharma & Latif

Music: Amarnath

Cameraman: H. S. Kwatra

Sound: Tilak Madhok

Cast: Akhtar, Jagirdar,

Lalita Pawar, Satish,

G. N. Butt etc.

Released At: New West End, Bombay.

Date of Release: 22nd June 1946.

Directed by

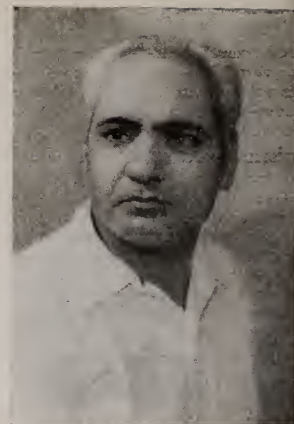
J. K. NANDA

the hero—plans to acquire the copyrights of Krishna Kumari by all means—mostly filthy and immoral. The hero, Kumar, naturally protects the heroine. In the usual squabbles, even Charanji, the father, takes a hand and gives a beating to the villain. But the whole thing straightens out and the hero gets the heroine. Thus ends the first story.

Now comes the second story of Sundri, the woman with a just grievance. Because this role is played by Lalita Pawar who is good in mad roles, Sundri gives us a fright by her mad actions which she emphasizes by flashing a knife in the air. Ultimately she murders the man, Charanji's neighbour, who had ruined her life and we are soon taken to a court scene and the usual tiresome trial. Here the patience of the audience is also put on trial. The whole thing ultimately ends in the most insipid manner, leaving only a terrible headache behind.

GOOD IN PATCHES

The production values of the picture are just mediocre. Photography and recording are good in patches. So is the direction of Nanda, slick at places and utterly unimaginative at times. The dialogue is generally good but un-



A. S. Gyani, a doctor by training but an artiste by instinct, has made a unique impression on filmgoers by his superb character acting in several pictures. He is now in Bombay and local producers have not missed the opportunity of signing him down

necessarily vehement in places. A couple of tunes attract attention but the lyrical composition in general is rather poor.

From the players, Jagirdar, who plays Charanji, the tongawalla, gives a rather stogy and melodramatic performance and at places satisfies himself merely by making so many faces. Akhtar, who plays Krishna Kumari—the heroine of the first story, acquits herself pretty well, but we must give her a couple of years more to enable her to acquire the glamour of sex.

Lalita Pawar gives an old school performance as Sundri, the heroine of the second story. She looks crazy enough to frighten any one with her wide and mad eyes. G. N. Butt gives a good, sober portrayal as the Muslim tongawalla.

The most stupid appearance in the picture is, however, that of Satish as the young hero. This fellow has yet to learn how to act.

Apart from the fact that this picture slanders our educational institutions, it is boring enough to send people running out of the theatre.

CHITRA BHARATI LIMITED

NEW PRESENTATIONS:--

“KARVATEN”

[करवटें]

Subject & Story

“PARAKH”

Dialogue & Songs

ALAM SHIAPOSH



SHAHEED

[शहीद]

Story - Dialogue

PANDIT RADHAKRISHNA



Soon To Be Released

A. P. S. Parikh Productions

‘BHANVAR’

(World In Whirlpool)

Directed by:

MADHOOKUMAR
PATEL

Starring -

S H A M E E M,
BALVANT SING,
Nirupa Roy, Majid,
Maya Devi, Khan
Mastana, Amir Bano,
Alam Shia posh

&

MASOOD & Others

CHITRA BHARATI LIMITED

164 - A - VINCENT ROAD - DADAR - BOMBAY - 14.



Mazhar Art Production
PRESENT

"GOLD" OR (SONA)

Starring
MADHURI, NAVINYAGNIK, SUMAN SUL

Produced & Directed by
MAZHAR KHAN

Screenplay & Dialogues *Songs* *Music*
PANDIT SHIVKUMAR NAKSHAB VASANT DE